RBCC

$1.75

"TWILIGHT OF THE HEROES"

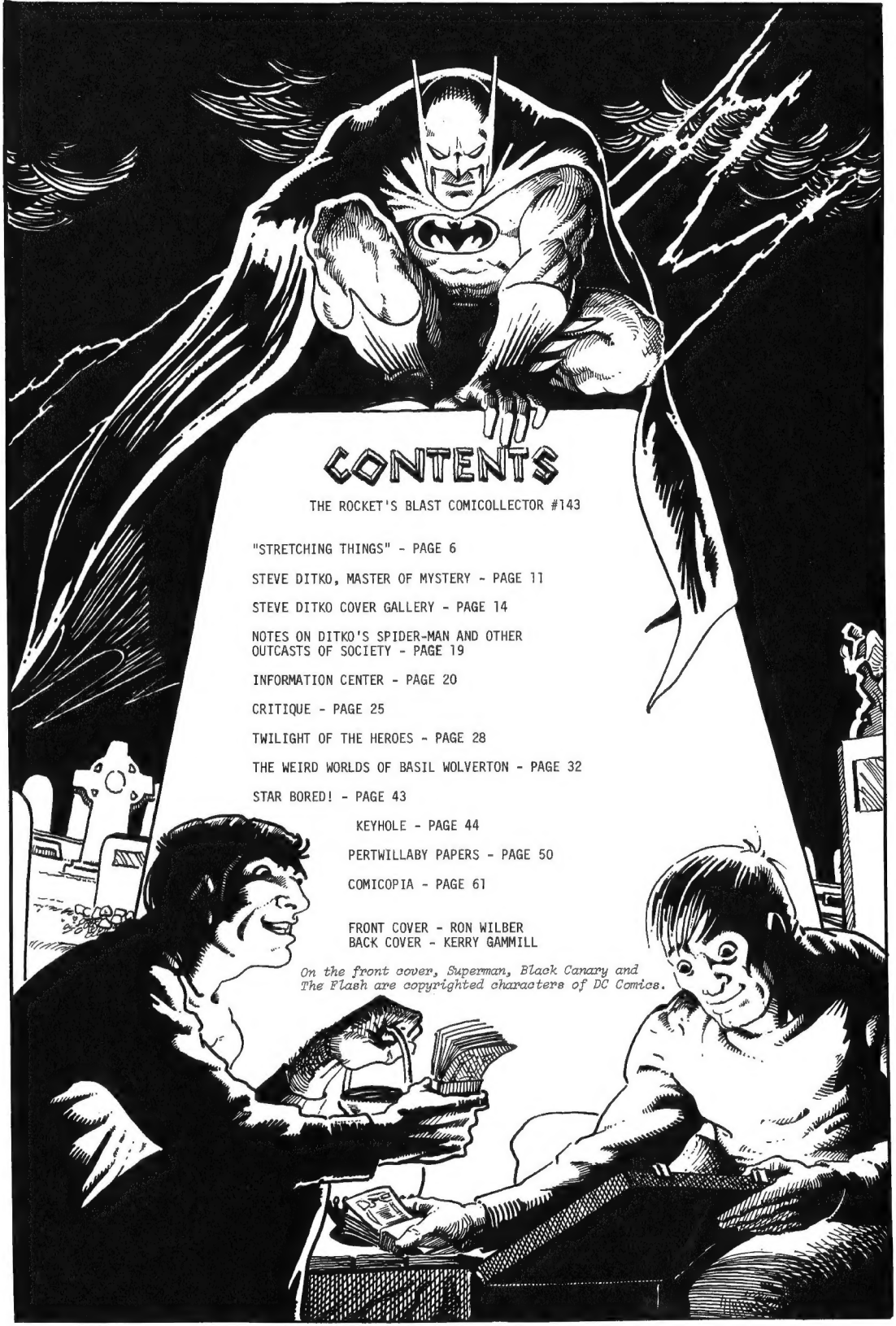
THE WEIRD WORLDS OF BASIL WOLVERTON

STEVE DITKO, MASTER OF MYSTERY

THE EXPLOSIVE CONCLUSION OF DON ROSA'S LATEST COMIC STRIP ADVENTURE

...and MORE

Marc Hempel ©
1978



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FRONT COVER - RON WILBER
BACK COVER - KERRY GAMMILL

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JUNE 1978

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#'s 57, 58, 106, 107, 120, 121, 123, 124, 125, 127, 129, 130, 131, 132, 133, 135, 136, 137, 138, 140, 141 [139 & 142 = $3.00 each]

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THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: JUNE 9th
JULY 28th
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RBC CONTRIBUTORS

THIS IS IT! The issue of the Earth shattering conclusion of the latest epic PERTWILLABY PAPERS adventure and I defy anyone to say "I knew it would happen that way!" DON ROSA has cut loose and presented the finest conclusion of any of his stories yet. His imagination and his creativity cannot be denied.

The main special features this issue focus on two artists whose specialty is uniqueness. BASIL WOLVERTON and STEVE DITKO are very different artists as far as style goes, but they both tread in the same realm by creating worlds in their art which are strange and surreal.

The Basil Wolverton feature focuses on his straight style as his humor work is something altogether unique unto itself. This article covers his beginning in comics in 1938 through his most recent work in D.C.'s PLOP comic. Some valuable biographical information for this article was contributed through GLENN BRAY by his friend LENY ZWALVE. She worked from 1971 until her move to the U.S. as an editor for the Dutch comic magazine TANTE LENY PRESENTEERT. Her articles appeared also in INKT magazine and FURORE magazine in Holland. Her information on Wolverton's pre-comic science fiction writing was invaluable.

HEMPEL

GAMMILL

The Steve Ditko feature can only cover the man's work since so little is known about the man. He is one of comicdom's most inspired talents and yet he is a greater MASTER OF MYSTERY than are any of the characters he has created (and he's had his hand in on quite a few). This feature also presents a gallery of many of his little known 1950s comic covers as well as a reprint of one of his most unusual stories from the fifties.

The Steve Ditko section inspired some excellent artwork for this issue including the beautiful wash piece by KERRY GAMMILL for the back cover. Kerry has begun drawing comics for Marvel and recently completed the pencils for an issue of DR. STRANGE, which is rather appropriate since Ditko is also the artist most identified with that strip. Speaking of the good Doctor, both MARC HEMPEL and newcomer RICK CORLETT have provided illustrations of Doctor Strange, and each is a unique, yet Ditko-influenced, version of this transdimensional personage.

Ditko's influence goes even further than many of us would have imagined as evidenced by the singularly remarkable article presented by FRANK LATIMER. His "Notes on Ditko's Spider-Man And Other Outcasts of Society" brings up for consideration ideas and concepts the like of which the usually sheltered world of Fandom has never encountered before. I expect this article may produce more comment than anything the RBCC has ever published in its nearly 17 year history.

RON WILBER seemed to work overtime this issue as he provides not only the latest cryptic installment of "Twilight of the Heroes", but also a front cover tie-in.

HILARY BARTA illustrates his final INFORMATION CENTER this issue as he wishes to concentrate on other artistic areas in the RBCC from now on.

EDDIE EDDINGS supplies a fine Spacehawk illo in the letter column (which itself is something special this time) and artist ALAN HUTCHINSON illustrates GARY BROWN's KEYHOLE.

HOWARD SIEGEL is back with his column this issue and R.C. HARVEY's COMICOPIA discusses some of the all time best comic strips.

EDITORIAL

I'm so mad I feel like kicking something. The Post Office has announced still another in their seemingly endless line of spiraling rate increases. By the time you read this a first class stamp will be 15¢. The hidden death in this rate increase is that they use it as an excuse to raise all of their other rates. If it wasn't for the postal rates increase the subscription rates to the RBCC would be the same now as they were over 3 years ago. So you get it in the neck, I get it in the neck and I lose a few subscribers every time I have to raise my rates and thanks to the P.O. they are no longer inexpensive. I hate having to pay more for exactly what I was doing before. I refuse to dump this latest piece of postal piracy on you immediately. So renew or extend your subscriptions now. I'll have to increase the rates next issue as much as I despise that thought. I'm really getting tired of being kicked around by the postal service.

With the conclusion of the PERTWILLABY PAPERS this issue Don will relax a couple issues before a new one begins. Meanwhile he'll return to illustrating the INFORMATION CENTER beginning next issue.

Next issue will also feature an article on director Brian DePalma (CARRIE, THE FURY), the reprint of Basil Wolverton's "Brain Bats Of Venus" and some surprises.

* * * * * * * * * * * * *

ROY THOMAS MAKES A FINAL REPLY

Dear Jim:

It was with considerable disappointment that I read the views of a couple of the less insightful of your readers in the latest RBCC.

It is true, quite possibly, that for a "real professional" (and that is, undeniably, what I am and want to be), I can indeed be overly "touchy", as one letter-writer put it. Thin-skinned is another way of saying the same thing. This is, in fact, how I tend to see myself, about half the time.

At the same time there are others (some of my best professional friends among them) who prefer to see me as thick-skinned, to coin a phrase -- simply because I bother to answer fanzine blasts at all. The fans don't count, they say; besides, you can't win in a fanzine exchange (where fan-eds have the last say) any more than a fan could hope to "win" an exchange with Marvel, DC, Warren, or whoever, where the pros determine who has the last say.

The point which both these professionals and your Puerto Rican reader E. Curet Mendez miss, I fear, is this: I'm not trying to win. Win what, after all? I've already got the prize I want: my career, which is going pretty well as I want it.

On the contrary, rather than trying to "win" verbal exchanges with fans or critics, it's usually been my purpose to inform -- to try to give an insider's perspective such as most fanzines, believe me, never even approach. Admittedly, I sometimes tend to do this a bit heavyhandedly, and can come out sounding every bit as self-righteous as you and your readers. (No, I don't think I sound more self-righteous; I don't think any man can.)

I disagree totally, you see, with Mendez point that I should expect criticism (I do, of course) but should not react to it, or at the very most should react in some fan-approved manner (though the fans, of course, are to be free to say whatever they want). To that, I say: bullshit. If attacked, I have the right to respond. Period. Admittedly, I may sometimes be tantamount to using an elephant gun to shoot a flea... but I still maintain that the flea needs shooting. Or at least a bit of education.

Dave Kosinski's attitude is far less easy to appreciate or respect. He has decided, somehow, that Steve Englehart and Steve Gerber could not turn out their monumental masterpieces if I were their editor. Obviously, he can't prove this. More: he's wrong as hell. Steve turned out the very popular CAPTAIN AMERICA series he did entirely under my editorial direction and with my green light. Except for giving him the initial inspiration for the 1950's Captain America and designing (verbally) the covers, I steered clear of hampering him -- even when he took, with my consent, Cap out of his own book to all intents and purposes for some months. (That was not, incidentally, a wise decision on my part, since CAP didn't sell quite as well at that time; but I wanted to give Steve all the freedom I could. I think he will verify this, if asked.)

As for my longtime friend, Steve Gerber: It's true we'd have clashed here and there, but strictly on commercial grounds, and then only on a very, very few points. (Steve and I discussed this in early 1976 when I was about to return as Marvel's editor-in-chief, so it's not a hypothetical case.) In fact, before there was a Howard feature at all, I volunteered, if no other spot could be found, to let Howard star in an issue or two of ARRGH, the mag I was then editing but had no time to write for, alas. True, I'm also the one who insisted Howard be "killed" in his second Man-Thing shot, but we all know how permanent such deaths are at Marvel.

I truly doubt if I am "the greatest propagator of industry-wide deterioration in comics since Dr. Wertham" To do so, I'd have had to stick around as Marvel's

editor-in-chief for longer than two years. In addition to his various other ignorances, Kosinski seems to be laboring under the delusion that Marvel is under my "sloppy and unimaginative editorial control." Not in a long time, buddy!

Matter of fact, I'm quite pleased and happy to do precisely what the Illinois lad say I wouldn't do, and with no apologies whatever:

The first six issues of STAR WARS doubtless did outgross the first 23 issues of HOWARD THE DUCK. (I'm happy they did; it's my job, and Steve Gerber's, to make money for Marvel Comics to earn our own salaries. We both do that fairly well.) Yes, there were some quality problems, which I prefer not to go into because of my personal association with the artists involved; I feel that the team of Infantino and Austin is an artistic improvment over the middle issues of those first six, at least, and -- though Archie Goodwin writes the book very much as I'd have been forced to, had I stuck around till #11 to get Luke Skywalker back in things -- he's probably more suited to the work than I was.

Actually, I'll admit to one more thing: Probably Marvel should have waited till the movie was out to write and draw the comic, so that it could have reflected the film more. So naturally, this means, as Kosinski implies, that "Stan Lee and his child prodigy" (now 37, thank you) just wanted to rush the comic into production to make a fast buck, right?

Wrong -- and about as ludicrous a piece of logic as even fanzines have yet seen.

STAR WARS #1 debuted two or three months before the movie opened anywhere for one reason alone: The Lucasfilm organization insisted on it, as the major term of the contract. Marvel wanted to wait longer, but couldn't do so or it would lose the adaptation rights. Not that those rights were considered very valuable at the time; Marvel had already turned it down once before I got into the picture and convinced Stan to reconsider. (His intro to the paperback reprint is very clear and very accurate on that point.)

So, if anyone didn't care about quality, it was Lucasfilm, by Dave's definition. But they obviously did care; they simply wanted as good a job as they could get and still get the first issue out in advance of the movie.

Why? Because a helluva lot of money was riding on STAR WARS the movie, and they wanted that few hundred extra thousands of kids to see the comic before the movie opened.

One has to go back, mentally, to before May-June of 1977 -- to a time when there'd been virtually no national publicity on a movie which had cost ten million dollars to make, in a genre not known for producing blockbusters. Two weeks before the film opened, I personally heard some TV producers discussing it and saying that Lucas was a one-film director, that STAR WARS was a bomb (The Word said), etc. Small wonder that Lucasfilm's media projects director Charlie Lippincott spent two hours convincing me to push the book to Marvel -- that they actually paid one guy just to introduce Lippincott to me (no, I didn't get any such "finder's fee" myself)-- that Lippincott went around to conventions (once with Chaykin and myself) trying to drum up every bit of advance enthusiasm he could for the movie, nearly a year in advance.

They were running scared, 'cause all they had was this expensive movie, advertised in advance by a lack-lustre, ghost-written paperback and a 35¢ comic-book.

They made their money back in spades, and deserved to. But so did Howie Chaykin and I deserve all we got from the mag, which wasn't all that much. I finally got an unexpected and welcome bonus from Marvel for bringing them the project, after more than two million copies of those six issues were in print in different forms; Howie got other, more lucrative assignments and several girls chasing him at one time (before he recently got married).

Apologies? For seeing something in STAR WARS more than a year before the movie opened, simply because the adaptation wasn't all Howie and I would have wished it was? Surely, you gotta be kidding!

Yep, I'll say the forbidden phrase which Dave Kosinski thinks so terrible: While the quality of the STAR WARS comic-book was not always up to par (by Howie's and my standards; the heck with D.K.!), the sales figures justified the publication of the book. For Marvel. And for Lucasfilm.

So, welcome, fans, one and all, to your opinions. I'm not saying mine are more valid -- simply that, from time to time, I can offer one kind of perspective which no fan can possibly match. (Conversely, neither can I entirely put myself in the place of a fan who's plunked down 35¢ for a mag and didn't like it, 'cause though I too buy my share of comics and don't like them all, I buy them with other reasons in mind these days and besides I can afford it more than some.)

However, as I've informed THE COMIC READER lately, I've decided in the future to stay unembroiled in fanzine controversies as long as they're not of the Brancatellian, semi-libelous variety.

In short, I've reluctantly decided that maybe my fellow professionals (and other friends outside the field) are right: I'm too "big" and too much professional to continue to allow such things to get under my skin -- and maybe fanzine readers, who don't enjoy critiques of their critiques (and who thus often have the thinnest skins of all), aren't really worth it, after all.

I don't really want to believe that. But recent fan-letters in RBCC, TCR, and elsewhere have convinced me that maybe I was wrong...

Best, and 'bye,
Roy Thomas
Marvel Comics

One of my fondest wishes was that one day I would read a letter from Roy Thomas which was calm and reasoned. Which didn't refer to anyone who criticized him as "semi-idiotic". Which wasn't guilty of all of the same excesses as his detractors. I'm both pleased and amazed that I should be the one to publish that letter. I feel that everything that Roy says is reasonable and accurate. I agree with him. I understand perfectly where he's coming from. So as far as the RBCC is concerned the great Roy Thomas/STAR WARS debate is concluded. I had my say. Roy had his say. The fans had their say, and Roy has had his final, and more reasonable, say. Continuing the debate any further would accomplish nothing. What more can be said?

MOST PEOPLE *LEARN* TO OVERCOME THEIR HANDICAPS, *LAWRENCE DAWSON*, BUT NOT YOU! *THESE* PEOPLE BECOME STRONGER, BETTER CITIZENS FOR THEIR EFFORTS... BUT *NOT YOU*. YOU'VE BEEN PLAGUED SINCE EARLY CHILDHOOD WITH BRITTLE BONES AND HAVE REFUSED, EVER SINCE, TO BE ANYTHING BUT *ERRATIC* AND *DESPONDENT*. TO *YOU*, PLACING *ANY* VALUE OF LIFE IS...

STRETCHING THINGS

YOU CURSE, EVEN THOUGH THE PHONE AWAKENS YOU FROM A TROUBLED SLEEP. IT'S YOUR DOCTOR, *JAMES BOYLE*.

WHA'S 'AT? YOU'VE INVENTED *WHAT?*... IMPOSSIBLE! *NOTHING* CAN STOP *MY* BONES FROM BREAKING! ... ALL RIGHT! ALL RIGHT, I'LL DROP BY THIS AFTERNOON, HUMPH!

YOUR APPOINTMENT TIME COMES, BUT YOU'RE STILL TOO CYNICAL TO BE IMPRESSED.

TIME PASSES AND YOUR BONES HEAL! BUT YOUR DISPOSITION SEEMS TO BE INBRED...
X!!@#! THAT MR. BUTLER! WHY DOES HE INSIST ON BORROWING THIS... OOPS!
YOU SHUDDER IN HORROR AS YOU FEEL THE TYPEWRITER SQUASHING YOUR FOOT...
BUT THERE IS NO PAIN! YOU GASP AS YOU SEE THE MACHINE ACTUALLY BOUNCE!
YOU REACH TO PICK IT UP AND... YOUR ARMS STRETCH!
MY FLESH AND BONES... THEY'RE LIKE RUBBER! ALL... ALL THE THINGS I'LL BE ABLE TO DO... AND GET AWAY WITH! I'LL BECOME RICH! FAMOUS!
THEN, A REALIZATION! THE DOCTOR... HE STILL KNOWS THE FORMULA! HE MIGHT GIVE IT TO SOMEONE ELSE! THEN WHERE WOULD HE BE?
I... I'LL KILL HIM! I CAN'T LET HIM STOP ME! I MUST LET THE WORLD PAY ME THE FORTUNE IT OWES ME!
YOU CALL DR. BOYLE FOR AN APPOINTMENT!
THAT'S RIGHT! I JUST WANTED TO BE SURE YOU'RE IN! I'LL BE THERE IN HALF AN HOUR! I WANT TO SHOW YOU... SOMETHING!
YOU ENTER HIS OFFICE AND ATTACK WITHOUT WARNING! YOU WRAP YOUR FINGERS AROUND AND AROUND HIS NECK AND THEN... THEN YOU SLOWLY SQUEEZE!
DON'T LOOK SO SHOCKED, DOCTOR! IT ISN'T THAT I DON'T LIKE YOU...
2

YOU HURRIEDLY LEAVE, SECONDS BEFORE ANOTHER PATIENT ARRIVES! THE MURDER IS DISCOVERED!
HEY YOU! COME BACK! POLICE! MURDER!
YOU REACH UP AND TWIST YOUR FACE INTO AN UNRECOGNIZABLE CONTORTION!
PUFF...PUFF! WHAT A STROKE OF GENIUS! NO WITNESSES COULD POSSIBLY IDENTIFY ME NOW!
YOU GLIDE INTO A DESERTED SIDE STREET... AT LAST SAFE FROM PRYING EYES...
YOU RELEASE YOUR GRIP... AND ARE HORRIFIED TO SEE...
MY FACE... IT'S STUCK! IT'LL STRETCH, BUT WON'T SNAP BACK...
YOU RUN HYSTERICALLY TO THE SUBWAY...
NO... NO... NO!
... AND YOU STUMBLE...
... TWISTING... CRASHING... FALLING DOWN THE CEMENT STEPS!
3

SUDDENLY... A COMPLICATION YOU HADN'T BARGAINED FOR!
I SUPPOSE YOU'RE THE MAN MY FRIEND, DR. BOYLE, MENTIONED GIVING HIS BONE SOFTENING FORMULA TO!

REALIZING HE MIGHT SUSPECT WHO MURDERED HIS FRIEND, YOU GRAB THE HYPO FROM HIS STARTLED HANDS AND THRUST ITS LONG NEEDLE INTO HIS HEART!

YES, LAWRENCE DAWSON, YOU KILLED THE MAN WHO GOT YOU INTO THIS CONDITION, AND NOW YOU'VE MURDERED THE MAN WHO OFFERED YOU A SOLUTION! BUT... IN YOUR HASTE... YOU DIDN'T LET HIM LIVE LONG ENOUGH TO TELL YOU THE FLUID MEASUREMENTS FOR THE SYRINGE! MEANWHILE, THE POLICE DISCOVER THAT YOU WERE DR. BOYLE'S LAST VISITOR... HE HAD RECORDED YOUR APPOINTMENT!

YOU REALIZE YOU CAN'T GET AWAY! BUT YOU LAUGH...
HA HA HA... HA HA!
YOUR VOICE SOUNDS STRANGELY DISTANT AS YOU BARK OUT YOUR DEFIANCE!
COME AND GET ME! YOU'LL NEVER TAKE ME ALIVE...
YOU HEAR THE SHUFFLING OF FEET AND SENSE THE DRAMA ABOUT TO UNFOLD!
A BLAST OF BULLETS TEAR THE LOCK OPEN...
...AND THEN YOU WATCH THE POLICE BURST INTO THE ROOM, READY, IF NECESSARY, TO SHOOT YOU INTO RIBBONS!
THEY LOOK... AND DON'T SEE YOU! THEN... THEY GLANCE DOWN AT YOUR THIN, SHIVERING POOL OF A SHAPELESS BODY! BESIDE YOU IS AN EMPTY BOTTLE THAT ONCE HELD A PROMISE OF LIFE THAT WAS SUPPOSED TO SOFTEN YOUR FLESH AND BONES... NOT MELT THEM! BUT THEY DON'T NOTICE THE FAINT SMILE ON YOUR FADING FACE, AS YOU KNOW YOU'VE CHEATED THEM... AND AS YOU KNOW THIS IS... THE END!
The End

STEVE DITKO MASTER OF MYSTERY

BY JAMES VAN HISE

The story which preceded this article is considered by some sources to be Steve Ditko's first published story. It originally appeared in FANTASTIC FEARS #5 in 1953 and was later reprinted in the early seventies in the otherwise shoddy black & white reprint magazine titled WEIRD Vol. 2 #8. Although unsigned, this story is obviously Ditko as his style is readily recognizable anywhere.

Steve Ditko always seems connected with the sixties and Marvel, and yet he was just as prolific in the comics of the mid and late fifties. Some of his finest covers were on 1950's comics, as the cover gallery following this article will indicate.

Despite Ditko's widespread popularity and the many major features he has contributed to comics, there is less known about Ditko the man than there was about Howard Hughes at his most secretive. Ditko has never had a photo or even a drawing of his face ever published. Moreso, he has steadfastly refused to publicly divulge any personal information about himself, even his age! I had always wondered why Ditko had never been interviewed or why information on him was impossible to come by. When I began researching this article I found out.

A letter to Mike Gold, the public relations man for DC, produced the following interesting reply:

> *"Steve totally and completely avoids publicity, believing a creator's work should stand alone, representing the individual. Because of this, Steve requested we do not do a DC Profile on him, nor an Amazing World of DC interview.*
>
> *That's too bad -- Steve is first of all one of the nicest guys I know in the industry and he'd be a great interview subject. Secondly, as a co-creator of Spider-Man and Dr. Strange and one of the most consistently innovative people in the field (wait 'till you see The Odd Man), he's carrying a lot of information comic book historians should know.*
>
> *Nonetheless, I am forced to accept his beliefs -- I feel people have the right to decline publicity for whatever reason -- and regret to say we have nothing that can help you out."*

So Ditko remains an enigma, even to his friends. Bill Wilson (publisher of QUESTAR and formerly publisher of THE COLLECTOR) has been corresponding with Ditko for years, and Steve is a consistent contributor to Bill's fine publications. And yet whenever Bill has requested any kind of biographical information from Steve, his requests have fallen on, as Bill puts it, "deaf ears". So even privately Steve Ditko won't pass on any information to him. The only person connected with fandom who may know many of the answers to the questions we wish to ask is Joe Brancatelli, one of the few people whom Ditko allows to visit him at his studio.

What are the questions we wish answered? The important questions involve the extent of Ditko's contribution to the creation (and the scripting while he was in residence) of Spider-Man and Doctor Strange. Lee's ORIGINS OF MARVEL COMICS gives Ditko no creative credit at all, something which I won't accept for a number of reasons. Ditko left Marvel due to a falling out with them and he has never returned, choosing instead to work, off and on, for DC, as well as turn out many, many pages for Charlton (the lowest paying publisher in the industry). Ditko apparently has no desire to return to Marvel and thus Stan Lee has no desire to give Ditko any credit due. Although it is uncertain how much Ditko contributed to the scripting of Doctor Strange, it is certain that he contributed a great deal to the scripting of Spider-Man. This became evident when he left the strip, for although they were still ostensibly written by Stan Lee, the depth and the tone of the stories was suddenly quite different. Many people have noted this. Although Spider-Man still had problems, they no longer seemed as desperately serious or human. The stories also lacked a certain punch which was previously ever present. It should also be noted that when Jack Kirby left Marvel in 1970 he stated that he had written many of the stories credited to Lee on the Fantastic Four, and that Kirby also helped create many of the characters which Lee takes sole credit for. This has all proven to be true. It was probable that Lee & Kirby wrote the stories jointly, Lee being the editor and the watchful eye which Kirby has proven he needs by the material he turns out when he is unrestrained. Kirby did the creating. Lee did the polishing. The situation on Spider-Man was probably quite similar, but Ditko isn't telling!

LIKE COSTUME HEROES? CONFIDENTIALLY, WE IN THE COMIC MAG BUSINESS REFER TO THEM AS "LONG UNDERWEAR CHARACTERS"! AND, AS YOU KNOW, THEY'RE A DIME A DOZEN! BUT, WE THINK YOU MAY FIND OUR SPIDERMAN JUST A BIT... DIFFERENT!
SAY, GANG, WE NEED ONE MORE GUY FOR THE DANCE! HOW ABOUT PETER PARKER OVER THERE?
ARE YOU KIDDIN'? THAT BOOKWORM WOULDN'T KNOW A CHA-CHA FROM A WALTZ!
PETER PARKER? HE'S MIDTOWN HIGH'S ONLY PROFESSIONAL WALL FLOWER!
EXACTLY AS IT APPEARED IN AMAZING FANTASY #15
Stan Lee + S. DITKO
V-789 1

As complex as the world of Spider-Man/Peter Parker was, that's how simple the world of another of Ditko's characters was. Mr. A was created by Ditko in the sixties and he first appeared in WITZEND #3 (1967) followed by appearances in other fanzine. Mr. A believed that things were either good or evil. There were no grays. Thus if you did something which he

felt was wrong, you paid for it. The philosophy was childish and ignored things such as what one man firmly believes is right, another may firmly believe is wrong. There are times when the decision can be clear cut, but it is not absolutely true all the time. The Viet Nam war is a good example of this.

This philosophy seemed to be tempered somewhat in his shortlived DC book HAWK & THE DOVE in which each expressed oposing views (right & left) while their father was in the middle, or the gray area of moderateness.

This philosophy also cropped up to greater or lesser degrees is such characters as The New Blue Beetle and The Question. It has been absent more recently in such strips as The Creeper and Shade The Changing Man where he seems more concerned with storytelling than with preaching.

Most of the reaction to Mr. A was negative and to poke fun at the dead seriousness of his philosophy Bill Pearson and Tim Brent concocted a hilariously funny satire in WITZEND #7 titled "Paranoid Productions Presents...Mr. E Master of Mayhem".

But what about Ditko's pre-superhero work? Although most people associate this with Marvel he did just as much, if not more, for Charlton Comics in the fifties. Most of the comics in the gallery are Charlton comics and his covers on these carefully selected issues is excellent to say the least.

One of the earliest covers was on THE THING #14, an issue which also contains four strips by him. These strips are all very weird and three of them prominently feature monsters. One is very EC-ish and features a man who is returned to hideous life after an atomic blast unearths him. A real nice issue that's a treat for Ditko fans.

There were other comics which were often all Ditko, such as TALES OF THE MYSTERIOUS TRAVELER #4. The art on this book is good, but the stories didn't give him as much to work with as THE THING #14 did.

OUT OF THIS WORLD #11 has a real nice science fiction cover which Charlton liked so much they just reprinted it on the cover of SPACE WAR #30. On this cover Steve used a pseudonym, J. Kodti.

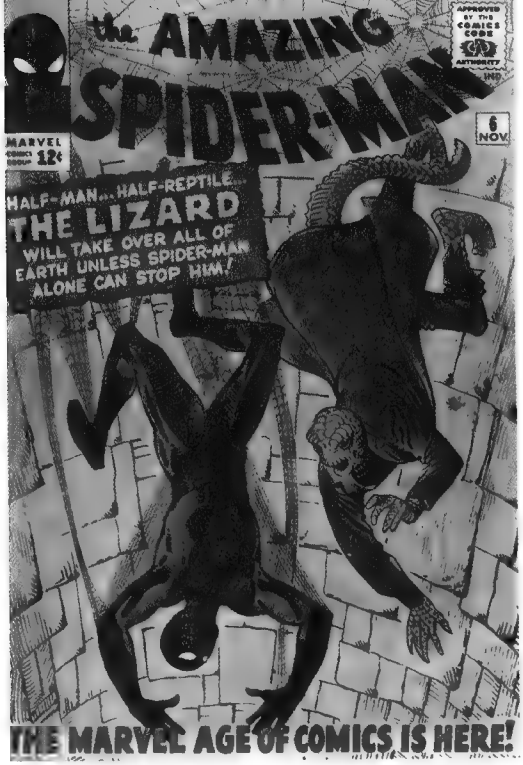
Steve Ditko did some superior covers for Charlton in the fifties, some of which were better than any of the covers he did for Marvel in the pre-hero period. Like his work in the sixties and seventies, his work in the fifties was inconsistent, as one issue would have beautiful art while another would only have fair art, depending apparently on how much time he had and if the story interested him.

So we have a comic artist whose career spans twenty-five years. Who has innovated and created more unique characters than any artist outside of Jack Kirby. Yet we still know so terribly little about him. If we are to take him at his wish of letting his work represent him, we have a man who is indeed to be admired, what with the record of his characters including Spider-Man, Dr. Strange, The New Blue Beetle, The Question, Hawk & Dove, The Creeper, Capt. Atom, Shade The Changing Man and others. He has created a weird dimensional world which he not only used in Dr. Strange & Shade, but which other artists have retained as symbolic of the weird dimensional world (long dripping walkways seemingly held up by nothing, web-like islands of drifting strangeness, etc). Steve Ditko is not an artist who made a big splash in comics for a couple years and then faded out. He continues to create and to innovate, to bring freshness to the medium. His imagination seems boundless, and his talent overwhelming. Each character seems to be more wildly different than the last. It's no wonder people want to find out more about him, because how many talented artists are there who can be favorably compared with Steve Ditko?

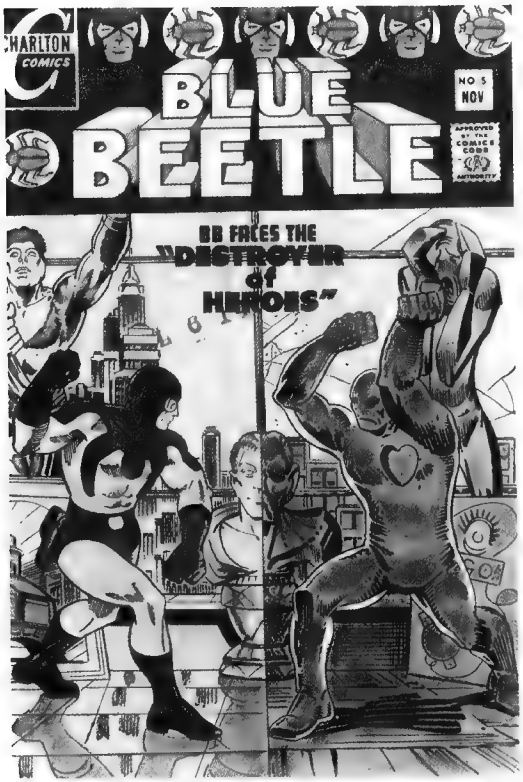
© MARVEL COMICS GROUP
Rick Corlett © 78

A STEVE DITKO COVER GALLERY

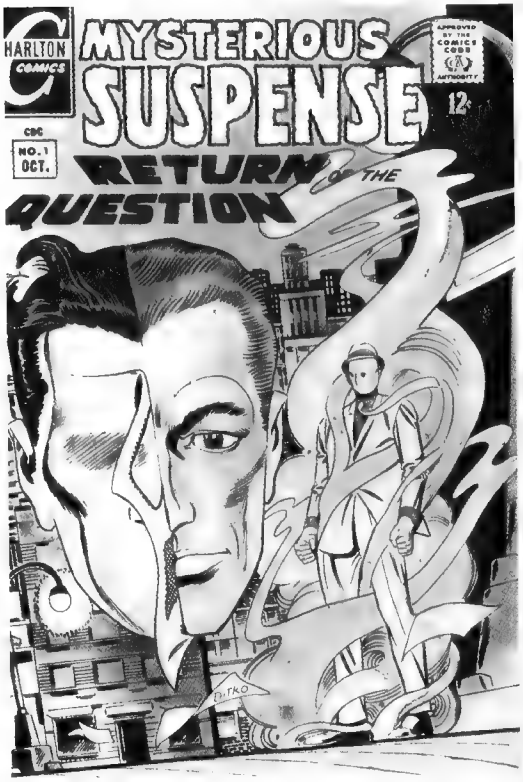
The 1950's comics are courtesy the collection of Don Rosa.



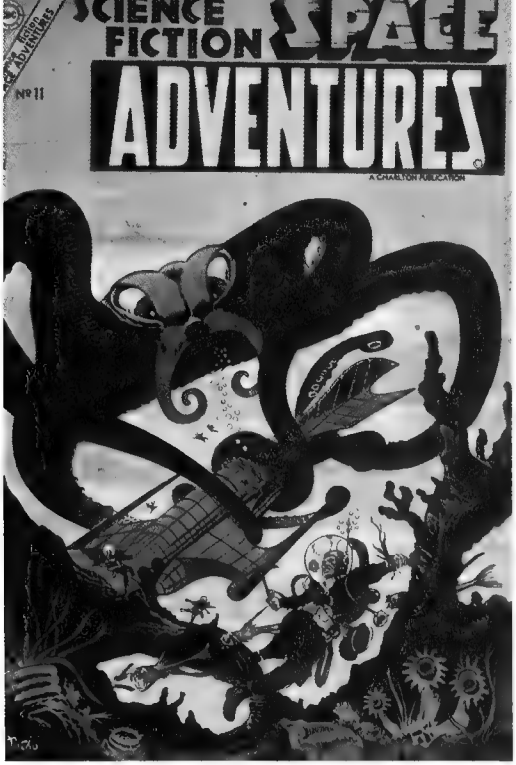
SPIDER-MAN #6 (1963)



BLUE BEETLE #5 (1968)



MYSTERIOUS SUSPENSE #1 (1968)

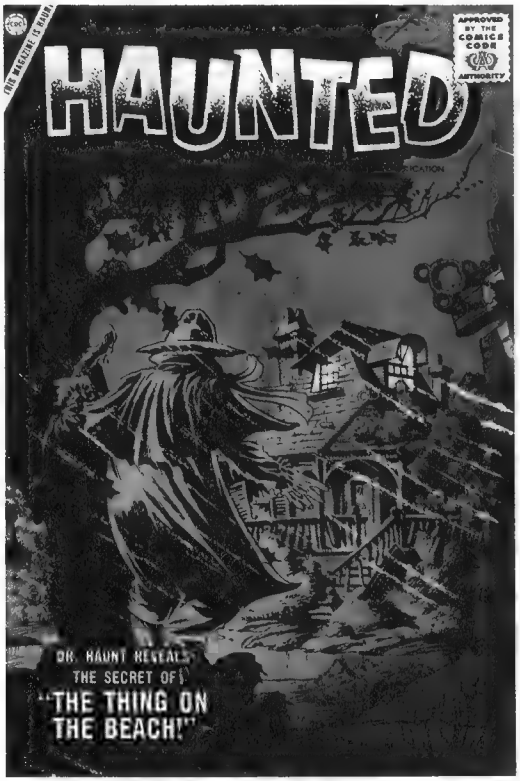


SCIENCE FICTION SPACE ADV. #11 (1954)

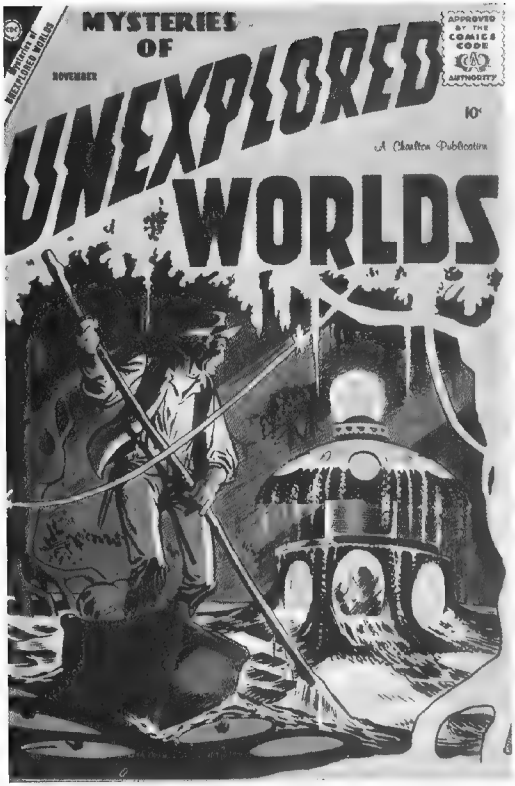
SCIENCE FICTION SPACE ADV. #12 (1954)

THIS MAGAZINE IS HAUNTED
No 16
A CHARLTON PUBLICATION
10¢
THE SEA HOLDS IN ITS DEPTH MANY WEIRD AND TERRORIZING TALES. HEH HEH. I'VE FOUND ONE IN THIS ISSUE. "THE LAST VOYAGE OF THE SEA WITCH" I DARE YOU TO READ IT!
DR DEATH

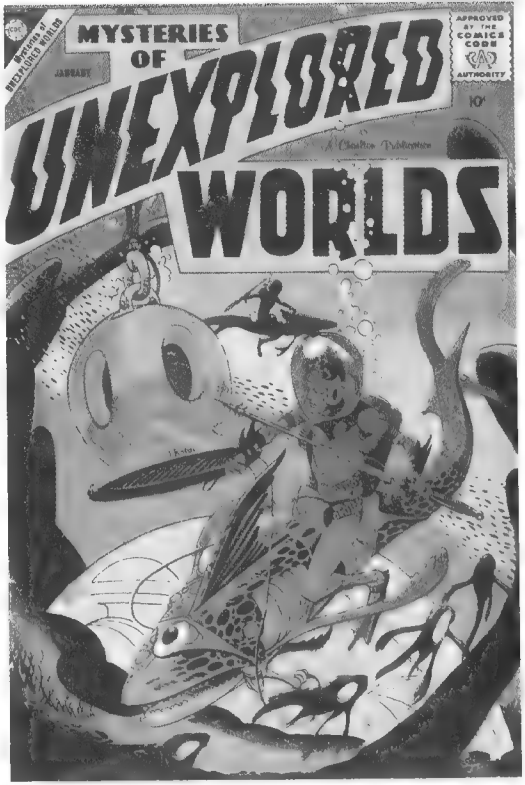
THIS MAG IS HAUNTED Vol. 3 #16 (1954)


THIS MAGAZINE IS HAUNTED
HAUNTED
APPROVED BY THE COMICS CODE AUTHORITY
DR. HAUNT REVEALS THE SECRET OF "THE THING ON THE BEACH!"

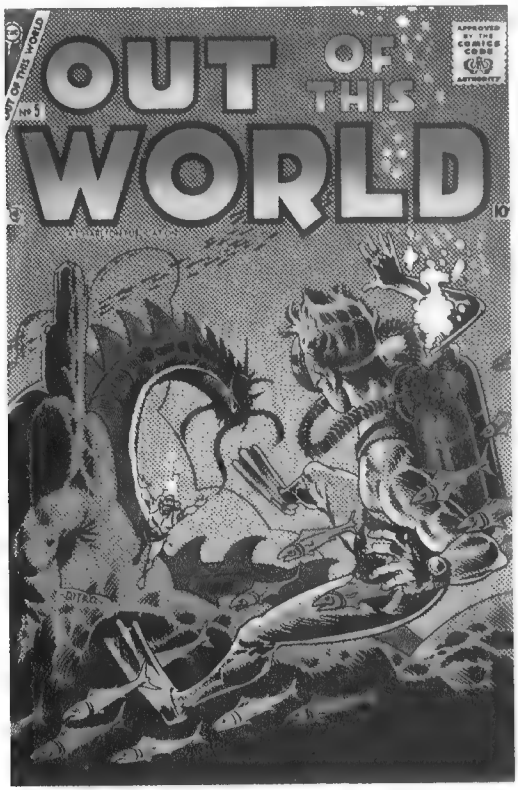
THIS MAG IS HAUNTED Vol. 2 #12 (1957)



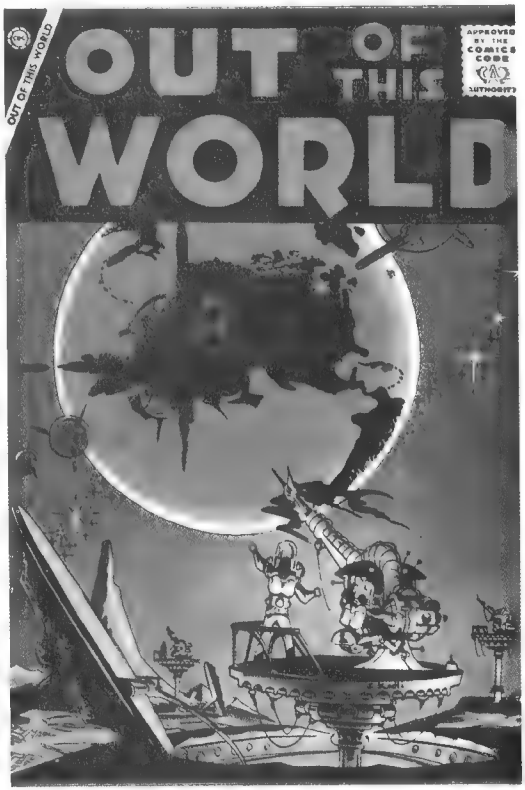
MYSTERIOUS OF UNEXPLORED WORLDS #10 (1958)



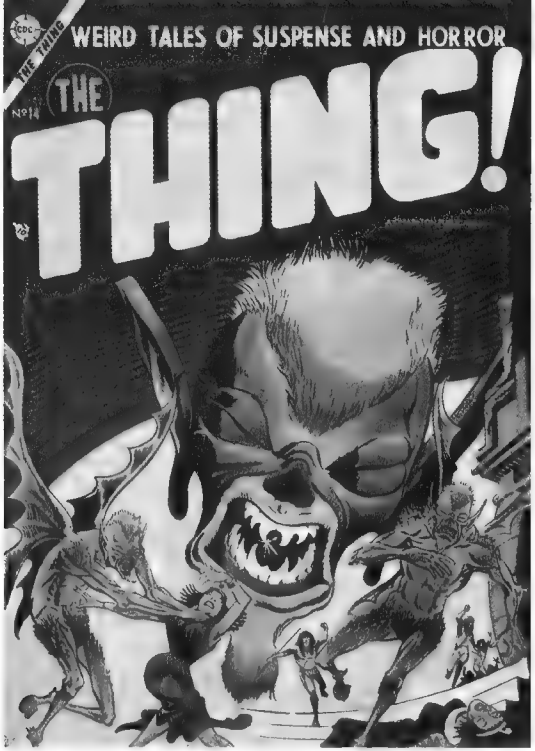
MYSTERIOUS OF UNEXPLORED WORLDS #11 (1959)



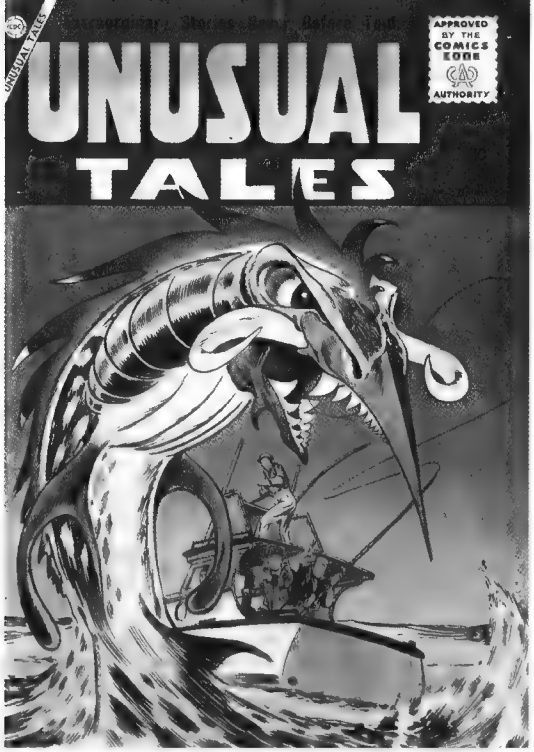
OUT OF THIS WORLD #5 (1957)



OUT OF THIS WORLD #11 (1959)

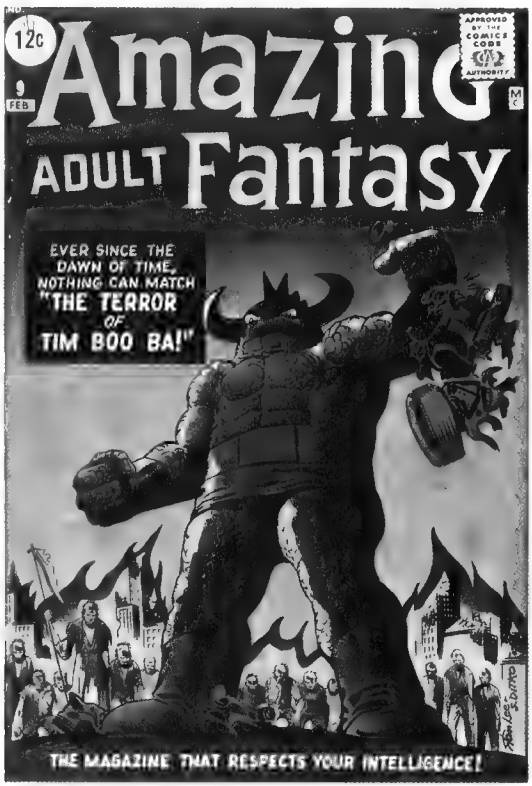


THE THING #14 (1954)



UNUSUAL TALES #6 (1957)

TALES OF THE MYSTERIOUS TRAVELER #4 (1957)


12¢
FEB.
Amazing
ADULT Fantasy
APPROVED BY THE COMICS CODE AUTHORITY
EVER SINCE THE DAWN OF TIME, NOTHING CAN MATCH "THE TERROR OF TIM BOO BA!"
THE MAGAZINE THAT RESPECTS YOUR INTELLIGENCE!

AMAZING ADULT FANTASY #9 (1962)

WANTED SPIDER-MAN!

FOR BEING AN OUT-CAST AND A MISFIT

NOTES ON DITKO'S SPIDER-MAN AND OTHER OUTCASTS OF SOCIETY

By FRANK LATIMER

EDITOR'S NOTE: This one page article was actually received by me as a sort of advance letter of comment on the Steve Ditko feature I announced for this issue. Since it seriously explores a facet of fandom which I don't believe has ever been touched on before, I felt it deserved something more than space in the letter column. This is definitely the most unusual article I've ever published, and I think you'll find that it's the most unusual article on comics which you've ever read.

* * * * * * * * * *

How do I begin to discuss someone who helped to preserve my sanity? Is that a strange thing to say about a comic book artist? Maybe it is, but I really think that there are others reading this who will understand. Steve Ditko is more than just a comic artist. He co-created Spider-Man and had a lot more to do with the writing than Stan Lee or Marvel will admit. If you don't believe me then read issues of Spider-Man by Steve Ditko and then read issues right after he left the book. The kinds of stories in those books are really different. Under Ditko, Spider-Man was a tragic figure and the depth the people had in those stories was like nothing anyone had ever seen. Sure, all of Marvel's other comics had tragic heroes, but none of them suffered the alienation that Spider-Man did. He was a loser. His life was a shambles. Everything he achieved was a struggle, and no one understood him, in or out of costume.

Who could identify with a person who was an outcast, who was mocked by his friends, a misfit who seemed out of touch with everything around him, and who possessed a secret which he couldn't share. I could.

When I began reading Spider-Man in the early 1960's it was for the same reason I read other comics. For escape. I was fourteen, deeply troubled, and I needed to get outside of the world for awhile. Why I needed to get away from everything was because I was Gay and I had nowhere to turn and no one to talk to. I'm not saying that it's easy being Gay in the 1970's, but back then it was worse. In 1963 where did a Gay kid have to turn? Gay Pride were two words which no one could ever imagine could go together. Who did a Gay kid have to look up to and feel he was worth something? We weren't told about the many important and creative people throughout history who were homosexuals because that didn't fit in with what we were taught about queers being worthless people. If even today school administrators refuse to accept the fact that they have Gay students which need guidence and help just as much as the other kids growing up, what could I expect then? Nothing. So I suffered silently, trying to understand myself.

Then I read Ditko's Spider-Man.

It all fell together. I found a way to work it out and understand at last. Here was a role model of the kind which society had refused to supply. This guy was an outsider. He was different from everyone else he knew. Most people looked down upon him (remember that great splash page from AMAZING FANTASY #15 which shows Peter Parker off by himself while the rest of the people he knows point to him and laugh? I couldn't believe it! The misfit was a good guy. The outcast was a person of infinitely more respect than all the people who put him down, even if no one else but the reader knew it).

Fate had dealt him a rotten hand, but he didn't let it get him down. He suffered anguish and soulsearching but came through it in one piece. He had a secret, what many would consider a terrible secret (Spider-Man was wanted by the police. What he did was looked upon by some as criminal), another identity which had to be carefully guarded. Even to the fourteen year old kid I was then the parallels were striking. I hadn't learned much about symbolism or allegory yet at that time, but I was getting a good lesson in it.

Am I saying that Spider-Man was created as some sort of subliminal identity symbol for Gays? No, not at all. It is just that that's what he was to me because that is what I so desperately needed. Fifteen years ago, individuality wasn't strictly admired. "Conform to the status quo" was a banner that hadn't yet been torn down and revealed as the mockery of humanity that it was.

Maybe you think I'm stretching things to look at Spider-Man like this, but stop and think. Wasn't Peter Parker supposed to be more like an average high school kid with problems and hang-ups? He had general kinds of problems which could easily be identified with. What made them different is that they were personal problems. Realistic problems. We were meant to see ourselves in him. Some of us saw more than others.

I understood what he felt. I understood his deep personal struggles and heartaches because I was living them. As he lived through his struggles he helped me live through mine. The things he said and felt could apply to so much! Take this line from #33 (the context doesn't matter as you'll see): "A man may *lose!* A man may be defeated! It's no disgrace--so long as he doesn't *give up!*"

Ditko understood that Spider-Man had words to live by. Spider-Man showed that you should have a will to fight even in the face of overwhelming odds. I needed that. Spider-Man lived with his problems, accepted them, and learned how to deal with them. He was alone with his secret pain. An outcast of "normal" society. He couldn't fit in and so he learned to live with it and found out it wasn't so bad after all. He had a lot of things go wrong, but every once in awhile things went right and it was that much more meaningful.

Growing up Gay wasn't easy but Steve Ditko's Spider-Man gave me a key to understanding myself and what I was up against which I wouldn't have gotten anywhere else. Ditko's Spider-Man fought against the problems which were no fault of his own (he didn't ask to be Spider-Man anymore than I asked to be Gay). Ditko may have reached a different level than he intended, but we still understood each other. Isn't that what really matters?

"In brightest day, in blackest night,
no answer shall escape my sight.
Let those who value I.C.'s might
beware my fubars...I'm seldom right!"

The question has been asked by several readers: "In what do you keep Omnisolve™?" Answer: The same type thing in which you keep an Omnisolve™ Umbrella. Also: "Wouldn't the cover on the Omnisolve™-Umbrella be 'Glorped' when Lance applies it to the latter?" I guess I didn't make it quite clear, but the Omnisolve™ flask as well as the Omnisolve™-brella cover are treated by Artemis Phoebus' Atomic-Particle-Charger. Giving them permanent positive charges and an immunity to the positively-charged black hole. This of course makes less sense to me than anyone! But it was necessary for the climax of "Vortex!" As you can see(?) in this issue. Wait till I try to devise an explanation for *travelling back in time* (for "Knighttime"), an idea I've always considered preposterous in the extreme, albeit lotsa' fun to consider.

AND---It has been pointed out to me by IRA BRAD MATETSKY a drastic fubar I made *way* back in chapter one (episode #128) of "Sub-Zero": The latitude of the north pole is 90^{o}, not 0^{o}! The latitude of the *equator* is 0^{o}! *Gosh*, is my face red!

COMIC BOOK HALL OF FAME

JOE PILLA nominates "Hulk" # 182's "Between Hammer and Anvil."

And that's the only Comic-Book-Hall-Of-Fame nomination I've received in *months*. One reader suggested I replace this feature with the Comic-Book-Hall-Of-*Infamy* for nominating the alltime *worse* single comics. I don't want to sound like I don't love funny-books, but considering all the garbage comic publishers have turned out (particularly the crime and horror comics of the early '50s), a Comic-Book-Hall-of-Infamy would be a "most likely to succeed" award for snowballs in heck!

Aha' JERRY BECK finally supplies the long-sought index to Paramount's "Little Lulu" cartoons! (Or does this belong in the movie section?) Well. . .
1943: "Eggs Don't Bounce"; 1944: "Hullaba'Lulu", "Lulu Gets The Birdie", "Lulu in Hollywood", "Lucky Lulu", "It's Nifty To Be Thrifty", "I'm Just Curious", "Indoor Outing", "At The Zoo", "Birthday Party"; 1945: "Magicalulu", "Beau Ties", "Daffy Dilly Daddy", "Snap Happy", "Man's Best Friend"; 1946: "Bargain Counter Attack", "Bored of Education", "Chick and Double Chick"; 1947: "Musica-Lulu", "A Scout With the Gout", "Loose In The Caboose", "Cad and Caddy", "A Bout With A Trout", "Super Lulu"; 1948: "Dog Show-Off". Directors included I. Sparber, S. Kneitel, and Bill Tytla.

Still on the subject of the diminutive -- Lulu cartoons, DAVE SIKULA and KERRY GAMMILL sent in the lyrics of the Lulu theme for which I was asked: "Little Lulu, Little Lulu, with freckles on your chin, always in and out of trouble, but mostly, always in. Using mommy's lipstick for the letters that you write; Using daddy's neckties for the tail of your kite. Though the clock says seven-thirty, it's really after ten. Looks like Lulu's been repairing it again. Though you're wild as any Zulu, and you're just as hard to tame, Little Lulu, I love you-Lu just the same, the same; Little Lulu, I love you-Lu just the same."

Was it in RBCC or TBG that I was asked for a Mike Nasser and Marshall Rogers indexes? Well, let's play like it was RBCC... so from ROB McAuliffe:

MIKE NASSER --
ADVENTURE #449, 450, ADVENTURES ON THE PLANET OF THE APES #7, CHALLENGERS OF THE UNKNOWN #81,82, 5-STAR SUPER-HERO SPECTACULAR (DC SPECIAL SERIES) #1, HOWARD THE DUCK #16, ISIS #2, KAMANDI #45,46, KOBRA #5-7, MARVEL SPOTLIGHT #33, SAVAGE SWORD OF CONAN #20, SECRET ORIGINS OF DC SUPERHEROES (DC SPECIAL SERIES) #10, SHAZAM #35, STAR HUNTERS #3, SUPERBOY #225,226,230-233,236, SUPERMAN FAMILY #182, WONDER WOMAN #231,232, WORLD'S FINEST #244-247

Fanzines:
A+PLUS #1, COMIC READER #140, 142
STARSPAWN (4 S.F. Prints)

MARSHALL ROGERS --
BATMAN FAMILY #11-13, DEADLY HANDS OF KUNG FU #32, 33, DETECTIVE #466-468, 471 - on, HOUSE OF MYSTERY #254, MR. MIRACLE #19-24, RAMPAGING HULK #3, WEIRD WAR TALES #51,52.

Fanzines:
AMAZING WORLD OF D.C. COMICS #16, COMIC READER #147

While we're with him, ROB McAULIFFE would be interested if anyone could add to his index for *MIKE GOLDEN*
BATMAN #295, BATMAN FAMILY #14-18, DEFENDERS #53,54, HOUSE OF MYSTERY #257, HOUSE OF SECRETS #148, 151, MR. MIRACLE #23, 24, SECRETS OF THE HAUNTED HOUSE #10, "THE ILLUSTRATED ROGER ZELAZNY".

RON GOMES and JACK SEABROOK both sent in *STEVE GERBER* indexes in response to an I.C. query:

HOWARD THE DUCK #1-on, Annual #1, FEAR #11-19,21-24, MAN-THING #1-22, GIANT-SIZE MAN-THING #1-5, DAREDEVIL #97-101, 103-118, DEFENDERS #20-29, 31-41; Annual #1, GIANT-SIZE DEFENDERS #3-5, MONSTERS UNLEASHED #3,5,8,9, INCREDIBLE HULK #158, SUB-MARINER #58-69, SHANNA THE SHE-DEVIL #1,4,5, CAPT. AMERICA #157, IRON MAN #56-58; Annual #3, TALES OF THE ZOMBIE #1-9, DRACULA LIVES #1, 2,6,10,11, VAMPIRE TALES #1,6, MARVEL SPOTLIGHT #14-23, MARVEL TWO-IN-ONE #1-9, SUPERNATURAL THRILLERS #5,7, CREATURES ONNA' LOOSE #28, OMEGA #1-6,9,10, MARVEL PRESENTS #3-9, MARVEL TREASURY EDITION #12, MARVEL SUPER-SPECIAL #1, RAMPAGING HULK #7, HAUNT OF HORROR #1, MR. MIRACLE #23.

Someone asked me about Martin Landau (the TV star) being the same person as comic-artist Ken Landau of the early '50s. Well, this wasn't the case, but Marty did used-ta' be a cartoonist. BRENT RICHARDSON and STEPHEN BORER both tell of an appearance on "The Mike Douglas Show" where Martin Landau confessed to having once worked on "The Gumps" newspaper strip, and in "The Making of SPACE: 1999" it states on page 38 that Landau was once a cartoonist on the staff of *THE NEW YORK DAILY NEWS*. Other famous (?) folks who had previously worked in comic art include Fritz Lang, Federico Fellini, Sam Gilman (former "Golden Age" artist, '50s actor) and Author Mickey Spillane (who useta' write Timely Comics.)

Before we get to any questions, I have a personal plea: I am having a devil of a time locating many current comics, especially CHARLTON's. If anyone could help me find any of the following, I'll give 'em a big wet kiss:
RAWHIDE KID #148, POWERMAN #49, DYNOMUTT #2, CLAW #10, DC SPECIAL SERIES #10, WARLORD #12, KARATE KID #14, W.D.C.&S. #445, STAR TREK #48, GRIMM'S #41, LITTLE LULU #238, MOBY DUCK #27,29, RIPLEY'S #70, BEAGLE BOYS #41, BORIS KARLOFF #81, BIONIC WOMAN #2,3, GHOST MANOR #36, GHOSTLY HAUNTS #55-58, GHOSTLY TALES #126-129, DR. GRAVES #62,64,65, MONSTER HUNTERS #11-13, SCARY TALES #10,12,13, HAUNTED #31,33.

* * *

KENNETH GLASTETTER -- Schenedtady, New York
---WHAT'S IN "FOUR COLOR" #9 BESIDES "DONALD DUCK FINDS PIRATE GOLD"? HAS IT BEEN REPRINTED ANYWHERE? WHAT'S IN 4C #29 BESIDES "THE MUMMY'S RING"? HAS IT BEEN REPRINTED???

CARL BARKS AND JACK HANNAH'S "PIRATE GOLD" TAKES UP ALL OF 4-COLOR #9 AND HAS NEVER BEEN REPRINTED EXCEPT IN A LATE '40s BIG-LITTLE-BOOK "DONALD DUCK AND GHOST MARGAN'S TREASURE". 4C #29, ALONG WITH THE 28 PAGE "MUMMY'S RING" BY BARKS, ALSO HAS BARKS' "THE HARD LOSER" (10 PAGES) AND "TOO MANY PETS" (26 PAGES)...ALL DONALD DUCK STRIPS, OF COURSE. "THE MUMMY'S RING" WAS REPRINTED IN "UNCLE SCROOGE AND DONALD DUCK" #1. ('65) AND IN "WALT DISNEY COMIC DIGEST" #44 ('73).

Four Color #9, purely on the basis of content, is worth about 50¢ of the $1800.00 "they" want for it; FC #29 is worth a bit more...but not $1000.00. If I were you (or anyone) I'd concentrate on the Duck stuff of the late '40s to mid-50s, instead.

---HAS THE FLASH STORY "SECRET OF THE EMPTY BOX" IN SHOWCASE #8 EVER BEEN REPRINTED ANYPLACE???

Not that I can find.

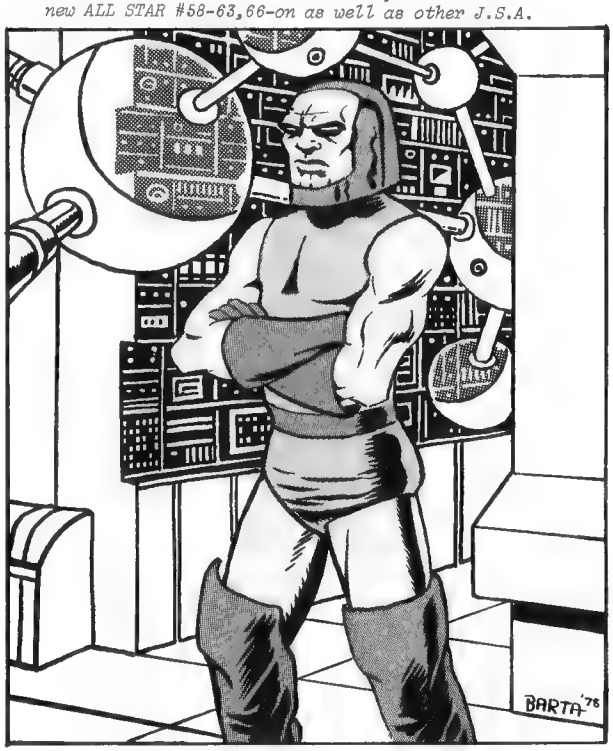
* * *

GREG ROBERTSON---Des Moines, Iowa
---CAN YOU LIST ALL THE APPEARANCES OF SGT. ROCK???

I can but try: SGT. FRANK ROCK --- OUR ARMY AT WAR #81-301, SGT. ROCK #302-on, SGT. ROCK'S PRIZE BATTLE TALES #1, 80 PAGE GIANT #7, SHOWCASE #45,100, BRAVE & BOLD #84,96,108,117,124, D.C. SPECIAL #5, DC SPECIAL SERIES #3, G.I. COMBAT #200.

---DITTO DR. FATE???

MORE FUN #55-98 (May 1940-Jan. 1944), ALL-STAR #3-12, 14-21 ('41-44), SHOWCASE #55,56,100, FLASH #170, WORLD'S FINEST #208, FIRST ISSUE SPECIAL #9, WANTED: THE WORLD'S MOST DANGEROUS VILLAINS #3,8, SUPERMAN #252. Plus as a member of the J.S.A. in the new ALL STAR #58-63,66-on as well as other J.S.A.



reappearances. This list does not include the various Dr. Fate stories which have been reprinted by D.C. over the past few years, only first printings.

---HOW ABOUT A RIP HUNTER INDEX???

How about simply a list of his appearances? SHOWCASE #20,21,25,26,100, RIP HUNTER #1-29, CHALLENGERS #85-87,

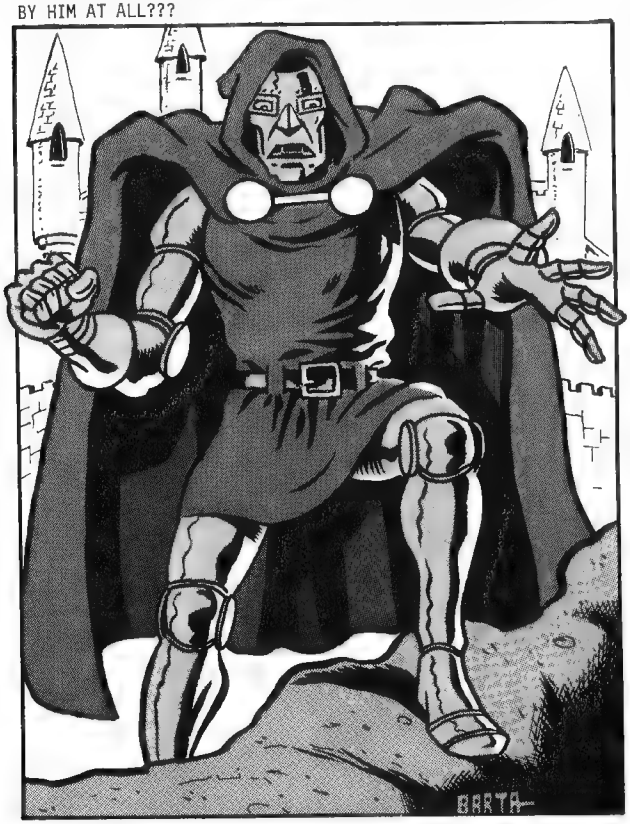
* * *

ROBERT MARSHALL---Peekskill, New York
---DELL'S "NEW FUNNIES" WAS A CHILDHOOD FAVORITE OF MINE. ESPECIALLY THE ANDY PANDA STRIP FEATURING A FUNNY ANIMAL IN A REAL WORLD OVER 30 YEARS BEFORE HOWARD WHAT'S-HIS-NAME. IN WHAT ISSUE DID ANDY PANDA BEGIN? WHO WAS THE ARTIST???

I don't have any old NEW FUNNIES or new old funnies or THE FUNNIES (its predecessor). So I don't know if Andy was in the world of real hoomin beans in those issues for long if at all. But I see where his first appearance is supposed to be in THE FUNNIES #61 in early '42. I do have Andy's first 4 Color, #25 of 1943 with an origin strip of Andy's discovery on a south sea island, as if this were his first strip. By his second 4-color (#54), he was in a funny-animal world.

* * *

STAN MOLSON--Kitchener, Ontario, Canada
---IN RECENT YEARS, MORE AND MORE DELL COMICS HAVE BEEN CREDITED TO JOHN STANLEY EVEN THOUGH THE ARTWORK IN SUCH COMICS AS "NANCY", "TIP TOP", "MELVIN THE MONSTER" "THIRTEEN", ETC. BEARS LITTLE RESEMBLANCE TO THE ART-WORK IN LULU COMICS. IS IT POSSIBLE THAT MANY OF THESE OTHER TITLES CREDITED TO JOHN STANLEY WERE NEVER DONE BY HIM AT ALL???



JOHN STANLEY DIDN'T EVEN DRAW LITTLE LULU COMICS, much less those others! The only LULU's that are all Stanley (according to what I'm told) were the first two 4-color issues (#74 & 97); Stanley then contributed the COVERS to Lulu comics, plus pencils or lay-outs to the interiors. Most stuff that you see credited to Stanley is an indication that he WROTE the comic; "His" artists were Irving Tripp, Gordon Rose and Al Owens (or was one of those guys a co-writer?).

---THERE IS SOME NICE CARTOON-TYPE ART IN 'FOUR-COLOR' #1332 ("BACHELOR FATHER") AND THE "LITTLE RASCALS" AND "LEAVE IT TO BEAVER" 4-Color ISSUES. ANY IDEA WHO DID THESE ISSUES???

I can't identify the RASCAL or BEAVER work...and 4C #1332 is one of the sixty-one 4C I still don't have out of 1,354 (applause, applause).

---RUSS MANNING HAD THE HABIT OF SNEAKING HIS NAME INTO MANY OF THE COMICS HE DREW USUALLY AS PART OF A BACK-GROUND DETAIL: "MANNING STAGE LINES", "MANNING'S MOVERS", ETC. DO YOU KNOW OF ANY OTHER ARTISTS WHO USED THIS INTERESTING TECHNIQUE???

Oh, I imagine artists have been pulling that stunt since they began putting heiroglyphics on pyramids or drawings on cave walls. Of course, in recent years, many DC and Marvel artists have begun pulling those cute tricks, putting their names or THEMSELVES in the background action (which I find increasingly boorish...in-jokes are only funny when they're done on RARE occasions... constant in-jokes are irritating). Carl Barks once had Donald using a can of "Barks Dog Food". Ho. Ha. Other than stuff in the last 5 or 10 years, anyone know of other artists who put their names in back-ground signs or such?

---I HAVE SOME MINIATURE BIG-LITTLE-BOOKS OF 'DICK TRACY' AND 'LITTLE ORPHAN ANNIE SAVES SANDY'. THEY'RE VERY THIN, ONLY 32 PAGES. WHAT ARE THEY???

Sound like some miniature, very thin, only 32 pages, Big-Little-Books to me. I can't find them listed in the BLB catalogues I have. Maybe they're premiums like the "Cocoamalt" BLB's?

* * *

JOSEPH PILLA--Lexington, Kentucky
---IN WHAT STORY WAS IT MADE CLEAR THAT JIMMY OLSEN KNEW BATMAN AND ROBIN'S SECRET IDENTITIES???

Gosh all fishhooks, I can remember the very panel with

the Batman and Jimmy in the Bat-Plane (or was it the Batmobile, or the Bat-Copter, or the Bat-room?) and the Batman takes off his cowl and says something like, "You're such a spiffy kid I'm gonna tell you my secret identity" or some other silly reason for the plot gimmick. I thought for certain it was WORLD'S FINEST #141, the first Mort Weinieberger issue, but not so.

---COULD YOU LIST THE APPEARANCES OF LEX LUTHOR??

Good question. I'd like to see that list myself; the red-haired, gray-haired and sans-haired Luthors.

* * *

CHRISTOPHER MELCHERT--Alexandria, Virginia
---I'VE BEEN WONDERING: HOW IS ONE SUPPOSED TO PRONOUNCE "ROG 2000", "J'ONN J'ONZZ", "KA-ZAR", "CONAN", "HIMON" (IN 'MR. MIRACLE' COMICS), "MAGNETO" OR "SINESTRO"???

It's "ROJ", as if short for "Roger". It's "JOHN JONES", ergo the martian manhunter's Earth alter ego. I say "KAY-zar" though some say "kuh-ZAR". I say "CO-nin", though others say "CAH-nin" (as in Sir Arthur Conan Doyle). It's "HY-min", and it should be "mag-NEET-o" as in the magneto-electric machine used as an alternator with permanent magnets for generating current in the ignition of an internal combustion engine (and here I didn't think I'd ever neeb by B.S. in Engineering!), and it's "sih-NEHS-tro."

* * *

FRANK W. ANDREWS--St. Paul, Minn.
---IN 'THE COMIC READER' #151, MIKE GOLD SAID THAT 'JONAH HEX' WAS "THE FIRST BOOK IN 10 YEARS, SINCE 'BAT LASH', THAT D.C. HAS BEEN PROUD OF." I CAN'T FIND ANY OF THESE OLD 'BAT LASH' MAGS IN ANY LOCAL STORES. WHAT WERE HIS APPEARANCES? WHAT MADE BAT LASH MORE THAN JUST A WESTERN COMIC? WHAT MADE IT SO GREAT?

Batlash appeared in SHOWCASE #76 (and, of course, #100) and 7 issues of his own title in 1968-69, as well as in recent WEIRD WESTERN issues. Bat Lash is probably my favorite western comic-book character--his stories had all the qualities I value most: it was a comedy-drama, Bat was a rogue`or anti-hero of a sort, he was one of the type who "Loved non-violence so much he was willing to fight for it". In the spirit of the 1968 flower-children, Bat always wore a posey in his hat brim. Nick Cardy drew the stories with great stylistic touches--sound effects were done in old-fashioned "poster" lettering, and the panels had round corners to simulate, I'd guess old-time lantern slides. In fact, I liked the "feel" of those nice friendly round-edged panels that this is more than likely where I first got the idea...used 'em ever since. Actually, BAT LASH was fashioned after my favorite TV western, "MAVERICK".

* * *

DAVID SCHELLHASE--Berkeley, California
---RECENTLY I'VE NOTICED MORE WORK THAN EVER BY ONE OF MY FAVORITE CURRENT ARTISTS, ALAN WEISS. DO YOU HAVE AN INDEX OF HIS PRO WORK???

Nope. I'm not wise to Weiss. (I can't believe I actually said that).

I'VE SEEN THE ADS FOR JERRY BAILS' INDEX TO COMIC BOOK ARTISTS BUT I'M UNDER THE IMPRESSION THAT THESE LIST ONLY GOLDEN-AGE PEOPLE AND NOT THOSE OF THE LAST 10 OR 15 YEARS. IS THIS TRUE?

Lies! Lies! All lies! Bails' "WHO'S WHO OF AMERICAN COMIC BOOKS" Vol. 1-IV, lists artists & writers of comics to the present day. Go ahead on and buy those rascals.

INDEX SECTION...

ALFRED

Hitchcock

PRESENTS

PART TWO

"Based on data submitted by Bob Reed"

Run 9:30-10:00 Sunday, CBS

#21 - Feb. 19, 1956 - "SAFE CONDUCT"
Claire Trevor stars as a correspondent seeking a story behind the Iron Curtain about the disappearance of a well known clergyman. En route from a satellite country to a free country, she happens on some unsual information.
Cast - Claire Trevor, Jaques Bergerac, Peter Van Eyck, Werner Klemperer.

#22 - Feb. 26, 1956 - "PLACE OF SHADOWS"
A young man victimized by swindlers after "borrowing" thousands of dollars from his employers, plans murder as revenge. During a blizzard, he and his victim take refuge in a monastery where a monk tries to turn the young man's heart from murder to compassion.
Cast - Mark Damon, Everett Sloane, Sean McClory, Everett

Glass, Joseph Downing.

#23 - March 4, 1956 - "BACK FOR CHRISTMAS"
John Williams stars in this episode based on the short story by John Collier.
A man is positive that he has planned the perfect murder. He kills his wife and manages to convince police that she is only missing.
Cast - John Williams, Isobel Elsom, A.E. Gould Porter, Gavin Muir.

#24 - March 11, 1956 - "THE PERFECT MURDER"
Two greedy brothers plot to acquire their inheritance a little sooner by expediting the death of their Aunt.
Cast - Hurd Hatfield, Philip Coolidge, Mildred Natwick.

#25 - March 18, 1956 - "THERE WAS AN OLD WOMAN"
A greedy couple who have plans for relieving an eccentric old woman of her money are thwarted in their attempt by the old lady's unusual hobby. She holds funerals for corpses that are not present.
Cast - Estelle Winwood, Charles Bronson, Norma Crane, Dan Greer, Emerson Treacy.

#25 - March 25, 1956 - "WHODUNNIT"
A highly successful mystery writer arrives in heaven who was murdered by a person or persons unknown. He persuades the archangel to let him return to Earth for just 24 hours in order to solve his own murder.
Cast - John Williams, Alan Napier, Jerry Paris, Philip Coolidge, Amanda Blake, Bill Slack, Rudy Robles.

#26 - April 1, 1956 - "HELP WANTED"
The well planned murder of a blackmailer backfires and turns into an accidental fall from a 20th story window.
Cast - John Qualen, Lorne Greene, Madge Kennedy, Ruth Swanson, John Harmon

#27 - April 8, 1956 - "PORTRAIT OF JOCELYN"
A husband plans to present his wife with a painting for an anniversary gift. Repercussions occur when she is mistakenly shown a portrait of her husband's first wife, who has been mysteriously missing for 5 years.
Cast - Phil Abbott, Nancy Gates, Raymond Bailey, John Baragrey

#28 - April 15, 1956 - "THE ORDERLY WORLD OF MR. APPLEBY"
In dire financial straits, the owner of a curio shop discovers murder can provide the money he needs so that he won't have to sell his beloved art objects.
Cast - Robert H. Harris, Louise Larabee, Meg Mundy, Michael Ansara

#29 - April 22, 1956 - "NEVER AGAIN"
A young man makes his fiancee promise she will stop drinking. But in her jealousy over another woman she embarks on a binge which has tragic results.
Cast - Phyllis Thaxter, Warren Stevens, Louise Albritton, Jack Mullaney

#30 - April 29, 1956 - THE GENTLEMAN FROM AMERICA"
Based on a ghost story by Michael Arlen.
An American accepts a bet from an impoverished Englishman to prove he can last out a night in a room haunted by ancestral ghosts.
Cast - Biff McGuire, Ralph Clanton John Irving, Eric Snowdon.

#31 - May 6, 1956 - "THE BABY SITTER"
A middle-aged spinster who babysits for a socially prominent couple, pries into their family quarrels. When the wife is found murdered, the infatuated babysitter waits anxiously for the man to propose to her.
Cast - Thelma Ritter, Carole Mathews, Theodore Newton

#32 - May 13, 1956 - "THE BELFRY"
When an Ozark county boy learns the pretty schoolmarm he loves is to marry another, his rage leads to murder. The entire community turns out to look for the murderer's hiding place.
Cast - Patricia Hitchcock, Jack Mullaney, John Compton, Dabs Greer, Jim Hayward, Norman Leavith

#33 - May 20, 1956 - "A HIDDEN THING"
A young man watches helplessly as his fiance' is killed by a hit-and-run driver. Grief stricken, the man withdraws from reality, insisting to police he remembers nothing of the accident.
Cast - Biff McGuire, Judith Ames

#34 - May 27, 1956 - "THE LEGACY"
A wealthy but plain woman has long since resigned herself to her husband's bad behavior. The entire course of her life is changed by a handsome prince who claims he is in love with her.
Cast - Lora Dana, Alan Hewitt, Jacques Bergerac, Ralph Clanton, Walter Kingsford

#35 - June 3, 1956 - "MINK"
A woman purchases a mink stole at a bargain price and takes it to a furrier to have it appraised. She learns the mink was stolen, and the out-of-work model from whom she bought it denies ever having seen the fur piece.
Cast - Ruth Hussey, Anthony Ecistrel, Mary Jackson

#36 - June 10, 1956 - "THE DECOY"
A young accompanist in love with a musical-comedy star is accused of the murder of her husband. The pianist has only two clues to the identity of the stranger who can clear him of the charge.
Cast - Robert Horton, Cara Williams, David Orrick

#37 - June 17, 1956 - "THE CREEPER"
A young woman who fits the description of a sadistic killer's favorite type of victim, pleads with her husband to quit his night job so she won't be left alone. But her husband refuses to share her panic.
Cast - Constance Ford, Steve Brodie, Percy Helton, Reta Shaw

#38 - June 24, 1956 - "MOMENTUM"
Goaded beyond endurance by his wife, a young man decides to steal from his employer. But the theft is complicated by murder.
Cast - Skip Homeier, Joanne Woodward, Ken Ousty, Henry Hunter.

End of first season.

NEXT ISSUE: Beginning of second year index to ALFRED HITCHCOCK PRESENTS.

And that's where it all ends for this ish, 'til next time. So send your questions on comics, teevee, pulps, movies and stuff, including your suggestions for comic and TV indexes, as well as nominations for the Comic Book Hall of Fame and the Movie Hall of Infamy. I'd also like to hear your comments on the latest episode of PERTWILLABY PAPERS. When sending questions try to include a couple of extra stamps to help out on the research. And try to overlook those drastic fubars when writing to:

KENO DON ROSA - RBCC IC, 4012 DuPont Circle
Sherwood Apts. #401
Louisville, Kentucky 40207

Be seeing you!

Don Rosa

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9025 S.W. 48th Terr., Miami, Florida 33165

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

FANTASY QUARTERLY (Featuring ELFQUEST) #1 - $1.00 + 25¢ postage (subs 4 issues for $5.00) 40 pages (7 x 10) - Published by the Independent Publishers Syndicate, P.O. Box 10029, Lansing, Mich. 48901

This is a black & white comic in the format of STAR* REACH and other underground-type of zines. It is one of the very best ones I've seen.

"Elfquest" is the title of the cover feature which comprises most of the book. It's a strip written by Wendy & Richard Pini and drawn by Wendy Pini. Wendy is a fine artist who has recently done some pro work (most notably the cover of a recent GALAXY) and this strip allows her to really demonstrate her talents. Her work is by no means amateur as she has all the strengths of a professional artist (polished line-work, a fine sense of design) and none of the flaws connected with non-professional art (most fan artists have difficulties drawing faces which remain consistent and can convey a wide range of emotions). The story concerns another world where the decendants of Elf-like beings fight for survival against the humans who hunt them on that primitive world. Many of the characters are reminiscent of the approach used in drawing elves in WIZARDS, but this can merely be looked upon as inspiration, not imitation, as the characters are original and the story highly entertaining.

A six page story by T. Casey Brennan and Dave Sim, "Doorway To The Gods", is the complete opposite in approach from ELFQUEST as "Doorway" has no plot and is filled with murky symbolism and philosophy.

The strength of this book lies in ELFQUEST which deserves to be the sole feature. I look forward to future issues.

RATING 9 / JAMES VAN HISE

DREAMS #1 - $2.00 - 24 pages - Available from Geoff Steadman, 30 loncoln Street, Watertown, Mass. 02172

I saw this fanzine advertised only once, in TBG #226. The ad was simple bit it looked pretty sharp. There was a fairly nice, partially finished Conan sketch by Neal Adams printed in light grey, over which was laid handsome, professional-looking type listing all the wonderful artists who had contributed"...PREVIOUSLY UNPUBLISHED ART...!

At the top of the ad was the title of the zine, and a large blurb proclaiming that it was"...THE FANZINE YOU ONLT DREAM ABOUT..."

The ironic fact about DREAMS is that the illusion of quality that the ad creates is nothing more than a dream in the minds of the people responsible for it.

The truth of the matter is that DREAMS is probably one of the most worthless fanzines ever produced. The fact that it even exists is a supreme insult to any serious fanzine collector.

I am usually a rather prudent buyer when it comes to fanzines, and the ad even fooled me. The term "rip-off" rushes to mind every time I look at it. The ad listed the names of each "contributor" with the title of each piece of artwork underneath. Example: BERNI WRIGHTSON - Warrior, NEAL ADAMS - War of the Worlds, FRANK FRAZETTA - Armored Knight, HARVEY KURTZMAN - Generals. The ad even boasted of full color covers of The Hobbit by C.C. BECK and Flash Gordon by AL WILLIAMSON.

Sounds pretty good, huh?

You can well imagine my amazement when this thing arrives in the mail and I pull it out of its bland manilla envelope. The color Hobbit cover by Beck is the silliest looking thing I've ever seen, with Bilbo decked out in a pseudo-leprechaun outfit complete with an ascot. The color overlays are simply dreadful. Whoever did them, however, knew enough about overlays to be able to mix colors and whatnot.

My jaw dropped when I opened the zine. What you get for your two dollars is a total of 11 bad sketches and drawings; every left hand page bears nothing but the artist's name, and every right hand page holds the artwork, and I use that word loosely.

The Frazetta and Krenkel sketches we've seen a thousand times before. The Harvey Kurtzman sketch doesn't even look like Kurtzman, and it appears to be a hastily done thumbnail for God-knows-what. The Adams page is so light and loose that it's barely visible. The Jim Starlin centerspread is wretched, no better than dreadful fan art. The Reed Crandall drawing of an Old Witch looks like something he dashed off while making himself lunch. The Jeff Jones "Barbarian" drawing is something I've seen on a paperback cover or elsewhere, and it was obviously traced from something else, seriously. A drawing by *RICHARD* Crumb (that's right, *RICHARD*; they made the same mistake in the ad and the zine) is nothing exceptional, but at least it's finished.

The only fully rendered illustration is a drawing of Warlock by Al Bradford and Martin Greim (spelled "Grimes" here). The Wrightson piece is almost identical to the trash we saw a number of years ago in INFINITY #1, which were merely some experiments Berni did on crafttint board. The Vaughn Bode drawing, the only other finished piece, looks nice, but doesn't deserve a full page. The full color Al Williamson back cover is another trace job (I'm not kidding, TRACED!) with more bad color overlays.

I can't tell for certain if this is a deliberate rip-off, or if the guys responsible were just too young or too dumb to know what they were doing. Two guys are mentioned on the inside front cover, but neither of them is the Geoff Steadman named in the ad.

I just don't know what to make of this zine. I do know that I feel robbed and cheated. Granted, $2 is not a terrible amount of money to lose, but I despise the idea of people taking advantage of unsuspecting buyers with misleading and downright fraudulent advertizing. It gives the reputable publishers a bad name. If you're going to place an ad that makes your zine look like another SPA FON, your zine had better be damn good. If you list Frazetta as a contributor, you'd better have something more than a sketch. I abhore the people who want to experience the thrill of being fan publishers, but don't have any material worth publishing and wouldn't know how to present it if they did. Even worse are the parasites who advertise greatness and deliver nothing. A fan publisher should have a certain amount of pride and integrity in what he's doing, and if he doesn't, he has no business calling himself a fan.

RATING 1 / MARK BURBEY

SPIRIT OF FANDOM #4-6 - 25¢ each - 10 pages, ditto - Published by Sgt. R.K. Fifield, USMC; MCAD, DLI, BOX 1049; PRESIDIO OF MONTEREY, CA.93940

This is a little discussion zine which looks more like it hails from the sixties than the seventies. By that I mean that the vast majority of zines in the 60s were like this, i.e. printed by the ditto method of printing and largely devoted to discussion with a few crude spot illos. In its early years this is what the RBCC was. These three issues each have long lettercolumns (like 60s zines did), a few articles (one on Red Sonja, one on writing for fanzines, one on STAR WARS & CE3K) including a series exploring the roots of fandom (which starts with the present day and works backwards, and even presents some information which is new to me and I've been in fandom since 1963!). There's also a couple pages of ads now and then.

So if you don't mind occasionally faded pages (which happens with ditto printing sometimes) and would like to read a zine to see what people are saying and what they think, then you should enjoy this.

RATING 7 / JAMES VAN HISE

ASTRAL COMICS #1 - $1.25 + 25¢ postage - 52 pages - Published by Tom Sciacca Publications, P.O. Box 829, Radio City Station, New York,10019

This is another stripzine but in the standard 8½ x 11 format. The main feature is "Astron Star Soldier" which is drawn by Tom Sciacca and inked by him along with Rich Buckler & Tex Blaisdell in an 18 page origin story which is typical as origin stories go. Basically the character evolves from the original Astron who merges with the personality of astronaut James Hunt when their spaceships collide. Astron has super-powers and immediately after crashing on Earth flies off to dispatch an extraterrestrial menace. Sound familiar? It all reads like a typical 70s Marvel comic. It even looks like one. The art on this story could easily have appeared in a newsstand comic (with the exception of only one panel). That's the problem (at least to me). It imitates exactly what is being done in comics today without going any further. It has no real insights or depth. It tries for it at the end of the first story but it's all forced and illogical and even that ending is typical. Perhaps I'm just being harsh because it's just no better or worse than the average comic today. If you're totally satisfied with comics today (and many people are) then you'll be totally satisfied with this. The second Astron story is only 7 pages long and has that panel which wouldn't pass the code. In this story Aston somehow has a spaceship back again (from where?) and is suddenly acting as if he didn't know James Hunt had merged with him, which is kind of odd for the continuity even if both stories were written by different people. The art by David Martin is only fair in some panels and is excellent in others. On the whole the art and story aren't bad but aren't quite up to the level of the first story. The story has some interesting ideas (such as Hunt wanting to use the alien body to get revenge on his ex-wife) but by and large seems kind of ordinary.

Even though this is primarily a strip-zine it has a couple pages of film reviews which seem a bit redundant and out of place.

As far as artwork goes there are several pages of one page vignettes by John Workman which stand out as the best work in the issue. They are interesting to read and the art is top-notch.

Besides a few one-page drawings of Astron by various artists using typical Marvel comics fighting poses, there is one other strip, a strange pointless little six page thing called "Astro-Bitch" by Max Gottfried. It's a weird story of a bizarre superheroine who hunts down a criminal who killed a prostitute on some alien world. The guy winds up getting run down on Earth by another criminal fleeing from police. The artist/writer had a lot more fun drawing it than the reader does reading it.

This issue also has a color front cover by Mike Grell and a color back cover by Walt Simonson, both of Astron. They're okay.

Reading this I'm brought to the conclusion that even when strip-zines are better drawn and produced than they were in the sixties, they still for some reason aren't any better written. They still try to imitate, rather than innovate.

RATING 6 / JAMES VAN HISE

ANDROMEDA #1 - $1.25 - 52 pages - Published by Silver Snail, 321 Queen Street West, Toronto, Ontario, Canada

This is a strip-zine which is science fiction oriented and has a lot of ambitions. The artwork is all excellent in the extreme, especially the lead feature "The Man Who Walked Home" which is a flawless adaptation by John Allison & Tony Meers of the SF story by James Tiptree. The only problem is that I never cared much for this particular story. It's imaginative and complex and its scope is quite far-reaching, but the only problem is it has no plot. The way it's told is what makes it involved. It has a lot of interesting ideas but no real point to them. The story itself is very simple. A man was sent into the future and as he's returning he momentarily appears on Earth in the exact same spot every year. This has been noticed and people build an event around it as they slowly figure out what is happening. Everything makes so little sense that at the end of the story it's explained how when this man returned to the present an explosion occured which triggered an atomic war and ended the age of hardscience. I generally like the stories by Tiptree but this is just a lot of senseless rubbish. If it were the sixties I'd call it New Wave rubbish.

The editor's preferance for strange stories with murky plots continues in a story called "The Escape And Pursuit Of Jeanne d'Arc". I'd say the plot was murky if I could figure out what it was. At best it's an exercise in pretension.

"A Day At Ygsrd's" looks like a take-off on a look at the STAR WARS cantina since it is just panel after panel for two pages of bizarre aliens in a bar. If you stop and look close at the background figures you can pick out a Wookie smoking a cigar, Darth Vader, Pogo, the character "Peace" from WIZARDS, Dino from the Flintstones and an "Outer Limits" alien. It's drawn by Jason Ross and is exquisitely detailed.

The one page strip "Cerebral Swamp" by Don Marshall is drawn in a style similar to very early Wrightson whereas the writing reminds me of Vaughn Bode'. It's funny and enjoyable.

There is other art (all one page drawings) by Franc Reyes and Robert MacIntyre. The full color front and back covers are by John Allison and Paul Rivoche. The back cover by Rivoche is so intricate it could be blown up into a poster and lose none of its fine detail.

I hesitate to completely dismiss as a failure this attempt to do something different. What this zine needed was some kind of statement of purpose. Some explanation of what inspired certain decisions, certain stories, and specific concepts. Experiments in story-telling are great if the reader can discern what is being attempted.

The artwork in this issue rates as solid a "10" as I've ever given, but other factors must be taken into consideration as well.

RATING 7 / JAMES VAN HISE

DR. WIRTHAM'S COMIX & STORIES #3 - $1.25 - 36 pages - Published by Clifford Neal, 378 Judson Avenue, Mystic, Conn. 06355

This zine is done in an underground format (7" x 10") but can't be strictly termed an underground comic. Rather it seems to fall somewhere between the approaches used in ug's and those used in pubs like STAR*REACH. The strips feature different kinds of stories, as you'll see.

The first story, "Until DEATH Us Do Part" is written by Mark Burbey and drawn by Doug Potter. The plot is simply that of a man who quickly falls out of love with his wretched wife and dies of a heart attack just as he succeeds in killing her. It's an EC crime suspense story imitated to a "T". It's both well written and well drawn.

"Heavenly Bodies" is a story in more of an underground vein. It concerns two aliens who arrive on Earth and take over Earthly bodies just to achieve various kinds of thrills. One alien who takes over the body of a female becomes involved in a sexual encounter with a guy in the back seat of a car. When she senses another of her kind arriving she momentarily switches back to her true form (which looks like an ookey Wally Wood EC alien) which quite naturally has startling results and complications. It's an unusual yet interesting story. The art by Mike Roberts has a very definite Richard Corben influence.

"Dead Heat" by Oisif Eguax is a very strange strip both in plot and art and is underground all the way. The art is similar to that of Rick Griffin stylistically as they both ink with a brush in the same bold, sharp fashion. The art also makes much use of contrasting blacks and whites. The plot (which is told with no captions or dialogue) is about a girl who takes a short-cut through a graveyard and winds up having sex with a skeleton...and it's played strictly for fun.

"Love Among The Worms" is written by Mark Burbey and features some of the nicest Rich Larson art I've ever seen. The story is basically about a man who's a nut case and who murders his girlfriends when they become replused by his secret in the basement. It's interesting and it reads very well. Larson does a lot with the material as he produces a lot of exquisite panels.

There's also a couple single page items of marginal interest and a color back cover by Mike Roberts which isn't all that great. The front cover by Greg Irons is strictly underground all the way and is also in color.

This issue is an improvement over previous issues and if you enjoy offbeat material presented in an off-beat manner (some of this stuff could easily appear in HEAVY METAL) then you'll definitely like this, provided your over 18 (or so the editor requests).

RATING 8 / JAMES VAN HISE

THE ENFORCERS #2 - $1.00 + 25¢ postage - Published by Graphics 2000, 3466 South Sycamore Ave., Los Angeles, Cal. 90016

Behold, another strip-zine (didn't think there were this many, did you?). This is another super-hero zine. The Enforcers are sort of a cross between the X-Men and the Avengers. In fact, the story could easily be worked into either of those books. It starts out with the creation of the antagonist by the villain. The antagonist thinks he's the good guy when actually he was duped into wanting to destroy Omegon, one of The Enforcers. There's even a scene where the rest of the Enforcers are transported to another world to get them out of the way (and create lots of fight scenes with monsters) so that the villain will succeed. The art by Larry Houston is okay as he's pretty competent and definitely has the talent for a future in comics. Like most non-professional comic strips, though, it all looks like a Marvel comic, rather than something a little more unique or different. The Enforcers even have a conference room with a big table as well as a danger room where they practice their powers. The one thing they imitate of Marvel's that really bugs me though is their overuse of dialogue. I've never seen anyone run off at the mouth the way these guys do. They're always talking and it's always long-winded. One character can have as many as 3 or 4 word balloons in a single panel! They can't do anything without talking about it and explaining it even if no one is around to hear them! But other than that the story is interesting and well thought out. The zine itself is 28 pages long and most of it is comprised of this strip (which is continued in the next issue).

One thing they have that I like is an editorial in the back which explains what they're trying to do and why they're trying to do it.

There's also a couple pages of ads including 2 for other pubs of theirs, including one ad nicely drawn by Rudy Nebres.

The covers are in full cover, the front by Houston and Pollard and the back by Houston & Chan. They're not bad, although again they look like you-know-who's comic covers.

This is definitely a better than average effort at producing an amateur superhero comic strip. It's not earthshakingly different because most comics today are earthshakingly the same and this strip reflects this trend. But at least it's some kind of alternative, and the editors do recognize the fact that there are fans today dissatisfied with the comics being produced today. I may have knocked the writing on this a bit, but it's still vastly superior to many comics being dumped on the stands today. Comics may have been worse in the past than they are today, but they've also been better at times as well.

RATING 7 / JAMES VAN HISE

EDITOR'S NOTE: This issue in "Critique" I've tried to review more of the zines which are produced by fans rather than the many pro publications I usually cover. I think you'll find some very worthwhile material here.

twilight of the heroes

ART AND STORY BY RON WILBER-'78
SPECIAL THANKS TO JIM VAN HISE

ANY RESEMBLANCE TO PERSONS OR CHARACTORS LIVING OR DEAD, IS PURELY INTENDED.

Someone is killing the Comics Code officials (not to mention a few stray super-heroes as well!) and thus far I have revealed how a cover-up of this began, hiding, until now, the true events of this case which occured from 1955-1964. Clues have been revealed and last issue we saw Wunner Woman become Blunder Woman when she accidentally killed Namor!

IT REALLY HAPPENED!

NOW, HOW TO HELP SUB-MARUNAR, I HAD TO LEAVE MY SHIELD BEHIND TO CARRY BETMAN-
WAIT-A-MINUTE-THAT'S IT..
WUNNER WOMAN, THROW ME THAT KNIFE THAT'S STUCK IN BETMAN!
I CAN USE IT AS A WEAPON.

SUB-MARUNAR, WHAT CAN I DO FOR YOU BEFORE YOU DIE? WHAT DO YOU WANT?
TO DIE OF OLD AGE.
NOMOR - I'M SO SORRY!
IT'S NOT YOU'RE FAULT, I KNEW WHEN I GOT UP THIS MORNING I SHOULD HAVE STAYED IN BED- IT JUST WASN'T MY DAY

SUFFERIN' SHAD, FIRST BETMAN AND NOW NOMOR,
I FEEL LIKE IT'S MY FAULT...
AND IT'S YOUR FAULT-
HEY, YOU TOLD ME TO THROW THAT KNIFE!
WHO SAID YOU SHOULD LISTEN TO ME?
YOU BASTARD!
WHAT ARE WE GOING TO DO?
WE?

MEANWHILE ON THE DOCKS OF THE CITY A SMALL GROUP OF SUPER-HEROES, BLECK KANARY, THE FLUSH, AND STUPORMAN GATHERED TO INVESTIGATE THE STRANGE DEATHS OF COMICS CODE WORKERS IN THIS AREA. EVERY VICTIM WAS COVERED WITH DOUGHNUT SHAPED MARKS, AND DRAINED OF EVERY DROP OF BLOOD.
LET'S LOOK AROUND AND GET OUT OF HERE I'M FREEZING.
THIS COSTUME ISN'T MUCH ON WARMTH.
LOOKING AT YOU IN IT CAN KEEP ME WARM.
I DON'T KNOW WHAT YOU'RE TALKING ABOUT.
BUT WE KNOW - RIGHT READERS? HEH! HEH! HEH! WHAT A BUNCH OF PERVERTS!
NOW OUR THREE HEROES ONLY HAVE TO FIND OUT - WHO DOUGHNUT?
TWILIGHT OF THE HEROES PART III CONT
ART + STORY- RON WILBER

I THINK I SHOULD SEARCH THE DOCKS WITH BLECK KANARY - YOU SEARCH THE WAREHOUSES.
WAIT-A-MINUTE, I THINK I SHOULD GO WITH BLECK KANARY YOU GO ALONE.
WHAT'S THE MATTER STUPOR-MAN - SCARED TO GO ALONE?
NOT ON YOUR LIFE FLUSH!
OH BROTHER
THAN YOU WON'T MIND GOING ALONE WHILE I GO WITH BLECK KANARY.
YOU JUST WANNA GO WITH BLECK KANARY CAUSE OF HER GREAT BIG-
YES?!!
A... ER... EYES.
I'M GOING WITH BLECK KANARY!
NO I AM!

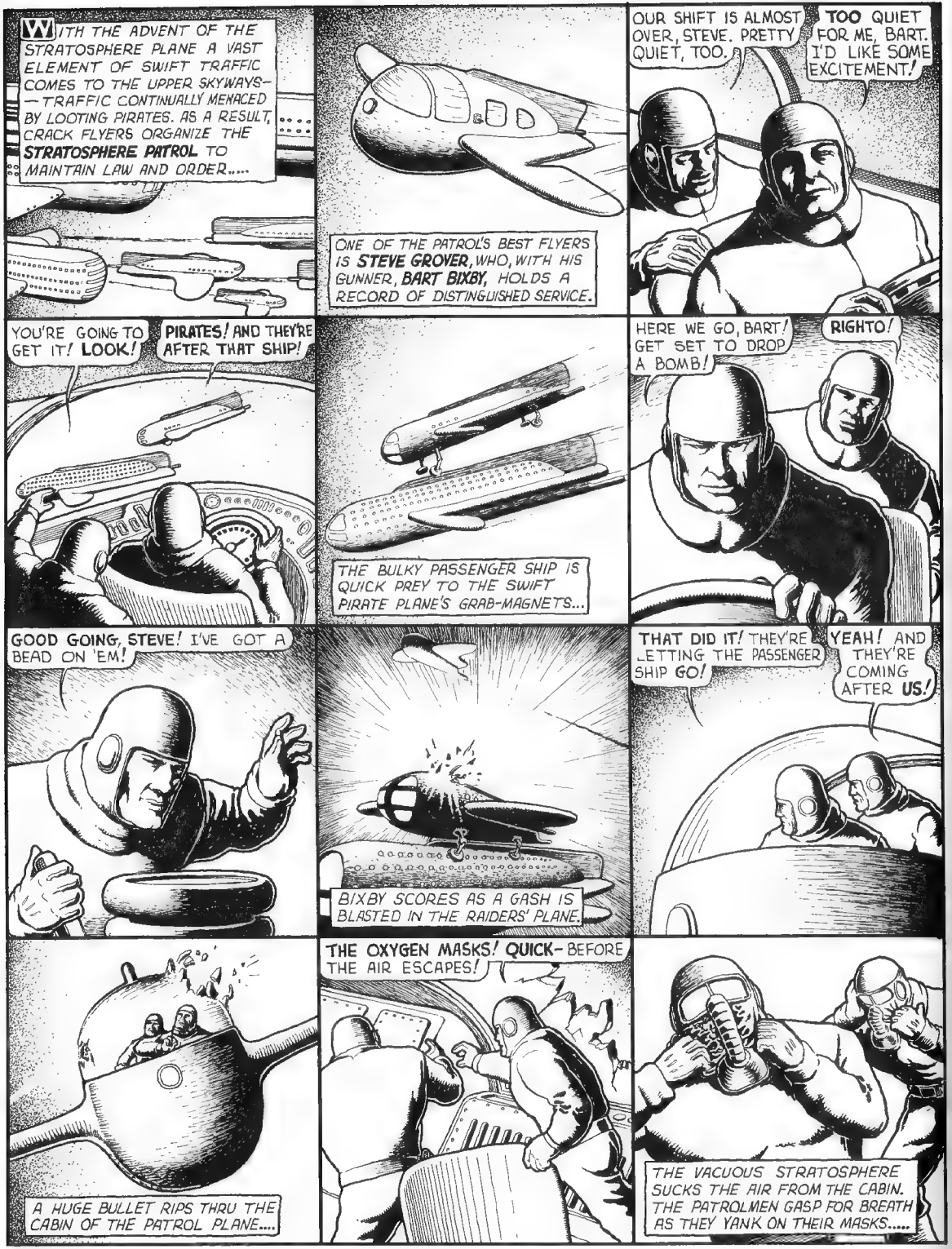
YOU NEVER COULD STAND THE FACT THAT I CAN RUN FASTER THAN YOU!
FASTER THAN ME?!! HA! HA! HA! THAT'S A LAUGH! YOU DON'T LIKE THE FACT THAT I'M STRONGER THAN YOU!
STRONGER THAN ME?!! YOU COULDN'T BEAT A FIVE YEAR OLD CHILD AT ARM WRESTLING!!!
YEAH I KNOW. SO WHY WOULD SHE WANT TO GO WITH YOU?!!
IF BLECK KANARY GOES WITH ANYONE, SHE'S GONNA' WANTA' GO WITH SOMEONE WHO ISN'T ALL BRAWN BUT HAS SOME BRAINS!!!

I'LL GO AND INVESTIGATE BY MYSELF, THEY COULD TAKE ALL NIGHT, AND I'M COLD.
I'M GOING WITH HER!
NO ME!
ME!
ME!
ME!

I WONDER WHAT THE FANS OF THOSE TWO IDIOTS WOULD THINK IF THEY COULD SEE HOW THEY CARRY ON?
HANDLE WITH CARE!
THIS END UP
NOW WHO IS THAT AT THE END OF THE PIER?
IT'S GOT TO BE EITHER SOME NUT WHO LIKES IT HERE OR... MAYBE OUR KILLER?
SIR, I'D LIKE TO SPEAK TO YOU...
PLEASE SIR...
HEY BUDDY, TURN AROUND, THIS IS BLECK KANARY SPEAKING!
ALRIGHT C'MON YOU'RE GOING TO VISIT WITH MY FRIENDS STUPORMAN AND THE FLUSH - DYA' HEAR ME?
DYA' HEAR - HEY WHAT IS THIS - WHAT ARE YOU?!!
SSHREEEEEEK!
KLUNK!
SWISH
SWISH
WHUMP

DID THAT SCREAM SOUND LIKE BLECK KANARY?
BLECK WHO?
YOU KNOW, THE GIRL WITH THE GREAT BIG...
OH - THAT BLECK KANARY.
MAYBE ONE OF US SHOULD GO CHECK?
OKAY, GO AHEAD!
I WAS THINKING OF YOU!
ME?
WHY ME?
WELL, YOU'RE SUPPOSED TO BE THE ONE WHO'S SO DAMNED STRONG!
YEAH, BUT YOU'RE THE ONE WHO CAN RUN REAL FAST!!
HEY, I'VE GOT AN IDEA - WHY NOT GO ALPHABETICALLY?
IN THAT CASE, I GO FIRST!
OKAY! SOUNDS FAIR-
THANKS FOR VOLUNTEERING!
I CAN'T STAND THAT GUY - NOW WHO'S UP AHEAD?
WHIZZZZZZ
ZOOMM
WHIZZ
YIKES IT'S A MONSTER!!!
SCREEECCCHH-
SCREEECH
GANGWAY - A MONSTER!!!
WHAT'S THAT ON YOUR SHOULDER?
HUH?
IT LOOKS LIKE A TENTACLE...
WELL, WHAT DYA' KNOW- IT IS A TENTACLE!
HELP!! SOME MONSTER HAS ME!!!
IT'S NO MONSTER JUST A GIANT OCTOPUS, BUT I SUPPOSE YOU COULD CALL IT A -
I DON'T CARE WHAT YOU CALL IT, IT'S SUCKING THE BLOOD OUT OF MY BODY!!!
HELP!!!

TO BE CONTINUED!


WITH THE ADVENT OF THE STRATOSPHERE PLANE A VAST ELEMENT OF SWIFT TRAFFIC COMES TO THE UPPER SKYWAYS—TRAFFIC CONTINUALLY MENACED BY LOOTING PIRATES. AS A RESULT, CRACK FLYERS ORGANIZE THE STRATOSPHERE PATROL TO MAINTAIN LAW AND ORDER....
ONE OF THE PATROL'S BEST FLYERS IS STEVE GROVER, WHO, WITH HIS GUNNER, BART BIXBY, HOLDS A RECORD OF DISTINGUISHED SERVICE.
OUR SHIFT IS ALMOST OVER, STEVE. PRETTY QUIET, TOO.
TOO QUIET FOR ME, BART. I'D LIKE SOME EXCITEMENT!
YOU'RE GOING TO GET IT! LOOK!
PIRATES! AND THEY'RE AFTER THAT SHIP!
THE BULKY PASSENGER SHIP IS QUICK PREY TO THE SWIFT PIRATE PLANE'S GRAB-MAGNETS...
HERE WE GO, BART! GET SET TO DROP A BOMB!
RIGHTO!
GOOD GOING, STEVE! I'VE GOT A BEAD ON 'EM!
BIXBY SCORES AS A GASH IS BLASTED IN THE RAIDERS' PLANE.
THAT DID IT! THEY'RE LETTING THE PASSENGER SHIP GO!
YEAH! AND THEY'RE COMING AFTER US!
A HUGE BULLET RIPS THRU THE CABIN OF THE PATROL PLANE....
THE OXYGEN MASKS! QUICK- BEFORE THE AIR ESCAPES!
THE VACUOUS STRATOSPHERE SUCKS THE AIR FROM THE CABIN. THE PATROLMEN GASP FOR BREATH AS THEY YANK ON THEIR MASKS.....

THE FIRST PAGE OF THE FIRST "SPACEHAWKS" STRIP FROM CIRCUS #1 (1938).

THE WEIRD WORLDS OF BASIL WOLVERTON

BY JAMES VAN HISE

With special acknowledgments to Leny Zwalve

Basil Wolverton. A few years ago that name would have evoked reaction from only a small coterie of fans, but in the past few years this artist has finally started receiving the praise long due him, thanks largely to the twelfth and fourteenth issues of GRAPHIC STORY MAGAZINE in 1971 & '72. Up until that time Wolverton was respected and admired by many artists but not a great many fans collected his work. Part of the reason his following was so small at the time was that he had done little in comics since 1954. But after the publication of those issues of GRAPHIC STORY MAGAZINE more people took note of him. This was also the time that underground comics were very big and it became apparent that Wolverton's totally bizarre and innovative style had influenced several underground cartoonists, most notably Robert Crumb. The unique styles of many underground artists had been influenced by an artist who had been drawing for comics since 1938!

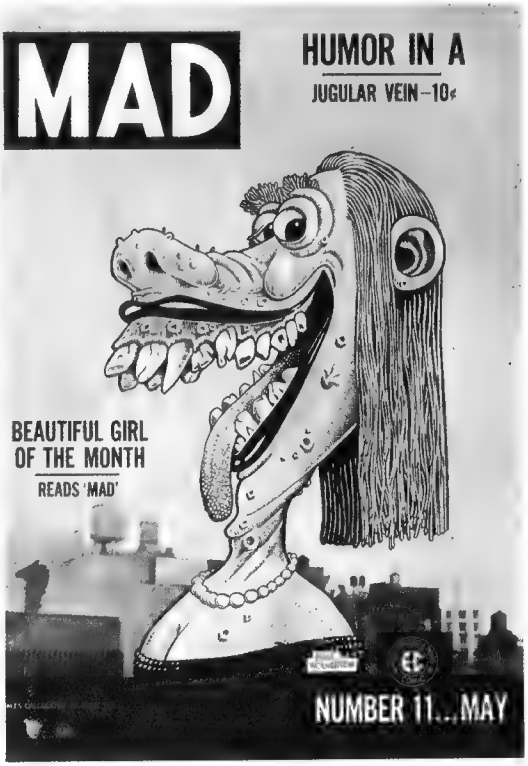
This article will not attempt to cover all the same ground which GSM did several years ago. Rather it will concentrate on Wolverton's "straight" style used in horror and SF as opposed to his more cartooney approach used in countless comics in the thirties, forties and fifties.

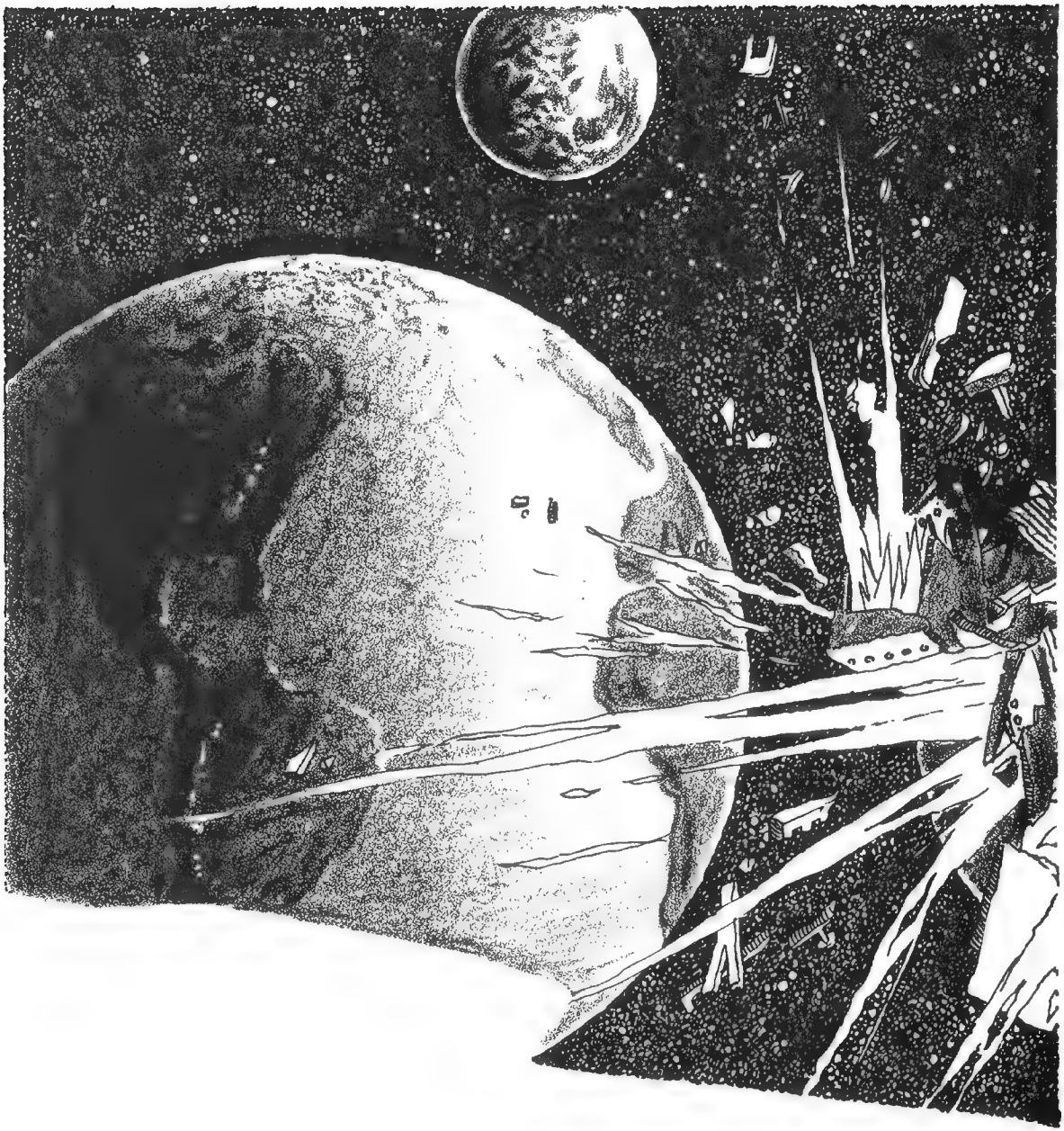
Wolverton's humor style was drawn from the countless humor strips of that day. It was more polished and refined than most but little different from the classic approach, artwise. His charicatures fell somewhere in between his humorous and his straight style as they were meticulously rendered and yet were very surrealistic. Some termed them "ugly". They looked like something out of an underground comic. In 1973 Glenn Bray published a pamphlet of many of Wolverton's more bizarre drawings called *GJDRKZLXCBWQ COMICS* for 65¢. You might write him at P.O. Box 4482, Sylmar, Cal. 91342 to see if it's still available. This pamphlet contained drawings that were so bizarre and so ugly that if you had not been familiar with Wolverton's art and were handed this cold you'd probably find some of it impossible to look at. This pamplet dispelled any doubt as to Wolverton's influence on underground comics as he had been doing art of this type since the 1940's. His drawings of a shockingly ugly girl won the Lena the Hyena contest in the late forties sponsored by United Features to promote the LI'L ABNER comic strip. The winning drawing, which Wolverton terms the tamest of the seven he entered, also appeared on the cover of MAD #11. Although winning this contest launched him to national attention and brought in a lot of assignments, this was not how he got started as a professional artist. As I mentioned earlier he had been doing comics since 1938 and had tried his hand at writing and illustrating his own science fiction stories several years prior to that.

Wolverton's first forays into science fiction consisted of several stories he wrote. They were "The Cloud Breaker" (8700 words), "The Proto-Plasmic Death" (3000 words) and the long "The White Peril Of Venus" (37,000 words). The manuscripts look professional, but the style is rather stiff in most parts and nothing came of it. There was a slight chance one story would be published, though, following a polish up, but as Basil put it in his GSM interview, "It was prune season at the cannery where I was making a living and I didn't have time for polishing." The following is a brief excerpt from "The Cloud Breaker":

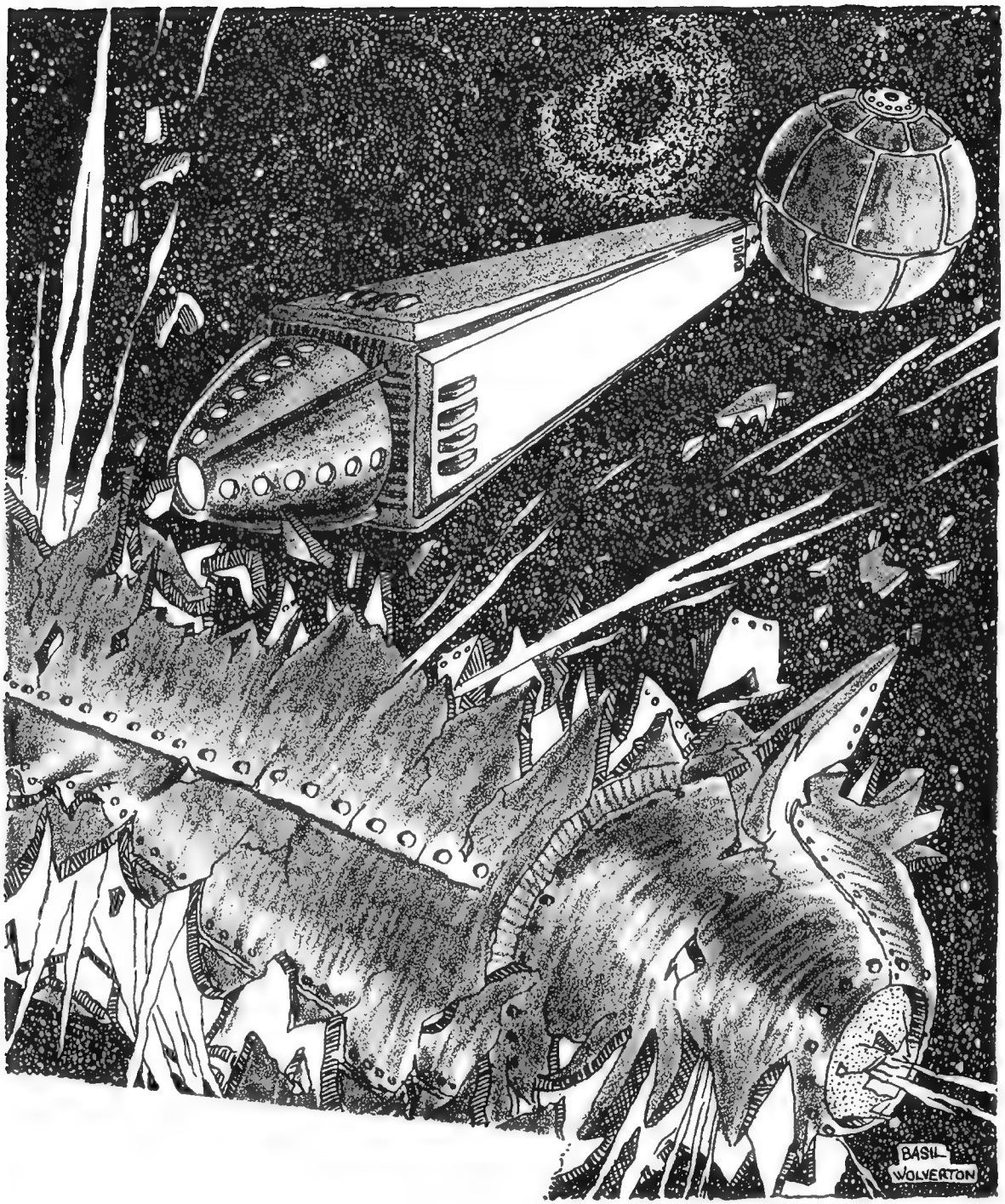
Far up in the light-slashed night sky over Kansas City, and above the denser air traffic, a small, wingless, bullet-shaped monocar droned back and forth before a swiftly oncoming mass of black stormclouds.

At that certain hour of the night, up there in air zone six, Wayne Stoll BM14, substituting for Cloud Breaker No. 9, was putting the tiny Cloud Disintegrator Service aircar through all its tricks in an in-





This double page spread is from Wolverton's never published text story "Cloud Breaker". It was drawn in the early 1930's and never before published in this form.


BASIL
WOLVERTON

YOU YANK THE DOOR OPEN. THERE STANDS THE SHERIFF WITH ONE OF HIS MEN! YOU GRIN TO YOURSELF AT THEIR ALARM AT SIGHT OF YOU....
WHAT DO YOU WANT?
ER-- WE'RE LOOKIN' FOR AN ESCAPED CONVICT --A KILLER! YOU SEEN ANY STRANGER WITHIN THE LAST HALF HOUR?
COPPERS, EH? I DON'T LIKE COPS! GET OUT!
NOW TAKE IT EASY, MISTER! YOU'RE DEALIN' WITH THE LAW!
FILLED WITH HATRED FOR YOUR PURSUERS, YOU IMPULSIVELY SNATCH UP THE RIFLES....
I'LL SHOW YOU WHAT I THINK OF THE LAW!
ZIP!
....AND AMAZE EVEN YOURSELF AT YOUR DEMONIAC DISPLAY OF STRENGTH!
WITHOUT THESE YOU WOULDN'T HAVE THE NERVE TO CHASE DOWN ANYBODY!
CRACK!
NOW GET ON BACK WHERE YOU CAME FROM, OR I'LL BREAK YOUR BACKS LIKE I BROKE YOUR RIFLES!
THEY TRIED TO TRICK ME BY HOLDING BACK THE BLOODHOUNDS AT THE START OF THE CHASE, SO THAT I'D THINK I WAS SAFE! THEN THOSE TWO MUST HAVE TAILED ME CLOSE! NOW I'M GOING TO GO AFTER THEM!

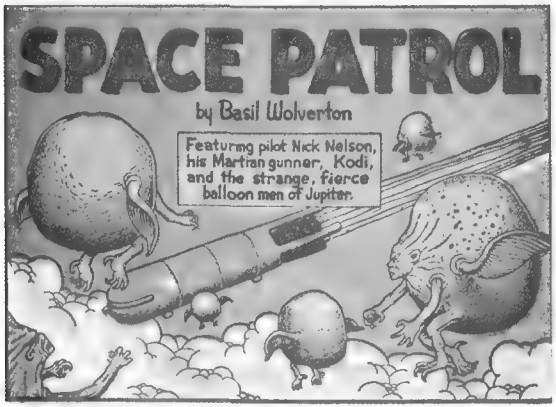
A page from the reprint of "Swamp Monster" in the b&w magazine SHOCK #2 (1969). This reprint blacked out Wolverton's signature and omitted the final page of the story.

creasingly difficult effort to eliminate the billowing banks...

Wolverton did drawings for all of the stories he submitted and some of these were published for the first time in a very reduced form in a portfolio in a little 1970 one-shot zine called FMZ (which is long out of print and not especially easy to find).

He was on the verge of selling a syndicated SF newspaper strip in 1929 called MARCO OF MARS but the syndicate lost interest when the BUCK ROGERS comic strip suddenly focused its attention on Mars. They felt MARCO would just be looked upon as an imitation. Another unsold newspaper strip was called SHOCK SHANNON which was another SF entry. Twelve daily installments were published on three pages of GSM #14. It's superb Wolverton art and is vastly superior to the rushed out work in virtually any other daily strip which has ever appeared. But alas, this is all we'll ever get to see of it.

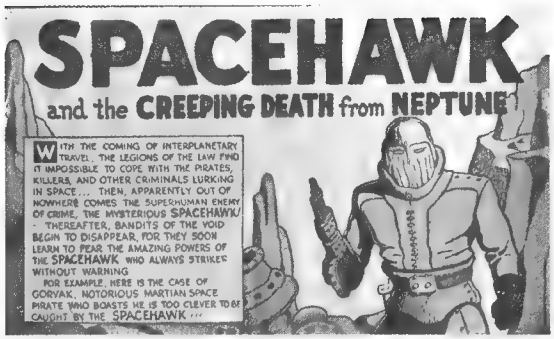
It was in 1937 when his professional breakthrough came. He had been in New York and had left some art samples with United Features Syndicate. Months later, Monte Bourjaily, the former manager of United, formed the Globe feature syndicate and planned to establish his cartoon features in comic books first. Wolverton was invited to contribute to CIRCUS COMICS and they accepted two features from him, one humor, DISK EYES THE DETECTIVE, and one SF titled SPACEHAWKS (which bore no relation to his later feature for TARGET which was called SPACEHAWK). The first page of this first published SF feature by Wolverton accompanies this article. SPACEHAWKS was typical of the many SF strips which would follow over the next few years. The only problem with it was that it had twelve panels to a page, which was just too small an area to work in especially when it was to be reduced down to a comic book sized page. CIRCUS, and SPACEHAWKS, lasted three issues.


SPACE PATROL
by Basil Wolverton
Featuring pilot Nick Nelson, his Martian gunner, Kodi, and the strange, fierce balloon men of Jupiter.

This was followed in 1939 by SPACE PATROL in Centaur Comics' AMAZING MYSTERY FUNNIES. This feature lasted almost a year and appeared in Vol. 2 #'s 12, 18, 19, and 21-24. All of his science fiction strips from 1938-42 were almost identical in appearance and direction. The only difference came in the later stories of SPACEHAWK in TARGET COMICS but I'll get to that momentarily.

All of Wolverton's SF strips featured one or two main characters who travelled to exotic planets and encountered weird aliens (and I do mean weird). His imagination was such that all the creatures he concocted were totally unique and incredibly bizarre. The monsters he drew up were like something out of a nightmare.

In 1940 the most famous of his SF characters began in TARGET #5. SPACEHAWK would last longer than any of his other SF features as it would occupy every


SPACEHAWK
and the CREEPING DEATH from NEPTUNE
WITH THE COMING OF INTERPLANETARY TRAVEL, THE LEGIONS OF THE LAW FIND IT IMPOSSIBLE TO COPE WITH THE PIRATES, KILLERS, AND OTHER CRIMINALS LURKING IN SPACE... THEN, APPARENTLY OUT OF NOWHERE COMES THE SUPERHUMAN ENEMY OF CRIME, THE MYSTERIOUS SPACEHAWK! -- THEREAFTER, BANDITS OF THE VOID BEGIN TO DISAPPEAR, FOR THEY SOON LEARN TO FEAR THE AMAZING POWERS OF THE SPACEHAWK WHO ALWAYS STRIKES WITHOUT WARNING
FOR EXAMPLE, HERE IS THE CASE OF GORYAK, NOTORIOUS MARTIAN SPACE PIRATE WHO BOASTS HE IS TOO CLEVER TO BE CAUGHT BY THE SPACEHAWK...

issue of TARGET for two and one-half years, finally halting in the Vol. 3 #10 issue. The first SPACEHAWK tale was titled "Spacehawk and the Creeping Death from Neptune". In this story, and the next two, he was masked and the reader wasn't even sure he was human, but in TARGET #7 he unmasks for the pretty girl he has just rescued and kisses her. It turns out that this is the same girl he rescued in his first adventure! She seemed to have a curse for getting captured by aliens. Spacehawk informs her that the reason he was masked is that he often uses robots and in this way the villains wouldn't know if they were fighting one of his telepathically controlled robots or the genuine item. It was firmly established in the first installment of SPACEHAWK that this was in the future when man had conquered space travel. And yet when World War II broke out the editor of TARGET did not think it was patriotic to have SPACEHAWK flying around in space while we were at war on Earth. So he instructed Wolverton to have Spacehawk stories from then on to deal with Nazis and Japs, which was a strictly contemporary situation. So although he tried to argue against this, Basil was forced to put SPACEHAWK in WWII. Wolverton wrote as well as drew his strips and had from the beginning, so although he hated to bring the series "down to Earth", he had no choice. This is why he refers to SPACEHAWK as the feature he loved, and hated, the most. He loved doing the early episodes, but hated doing the later ones. He knew that taking the fantastic element out of the strip would destroy it and the strip was finally dropped in 1942.

The lettercolumns in TARGET had a running controversy over SPACEHAWK. Some people enjoyed the fantastic SF adventure whereas others found it to be "too fantastic" or the monsters too ugly.

Wolverton began another SF character in 1941 in USA COMICS #1. This was "Rockman, Underground Secret Agent". Rockman lived with his people in caverns deep beneath the Earth. With his super-scientific devices he can see the plots hatched against the US by its enemies. He vows to help the peaceful people of our country and thus builds a drill machine to go to the surface. Rockman deals harshly with the sabateurs he encounters there in a story very similar in most respects to the SPACEHAWK tales he was turning out at that time. USA #2 contained Wolverton's last ROCKMAN story although the character continued under other hands for an additional two issues. One odd note, on the splash page of the story in USA #1 the main portion is drawn by another artist, while a small panel on that page and the rest of the story are by Basil.

His last science fiction super-hero appeared in AMAZING MAN #25 & 26. This was METEOR MARTIN. The year was 1941 but these two installments (the only two to appear) were incredible science fiction all the way. When the Martians attack Earth, Meteor Martin, on Moon patrol, zips to our defense. But

when he's blasted by one of the Martian's weapons he finds that instead of being disintegrated he and his ship have been transported into another universe. The first installment was titled "The Strange Adventures of Meteor Martin", and strange they were indeed. The second installment ended with him being cast into a flaming pit and the series ended on this eternal cliffhanger. These two episodes were among the best of Wolverton's science fiction super-hero adventures.

In the early 70s G.B. Love and I edited three volumes of reprinted Golden Age strips called THE GOLDEN AGE COLLECTOR. Although they printed many different strips there was one, and only one, thing common to all three of them. Each volume reprinted strips by Basil Wolverton. The first issue reprinted both METEOR MARTIN stories, the second volume reprinted the third SPACEHAWK story (along with the cover of that issue of TARGET, the only TARGET cover Wolverton did), and the third volume reprinted a SPACE PATROL story. All were carefully chosen and are prime examples of Wolverton SF. They are still in print and an ad for them appears elsewhere in this issue. We were both big Wolverton fans and wanted to present strips which were more difficult to obtain. With the way the prices on the issues in which these originally appeared have jumped, it's nice that these are still available.

Alan Light reprinted a facsimile edition of USA #1 in his Flashback series and this too is probably still available either from Alan or from Bud Plant.

Earlier I mentioned the 1970 zine FMZ #1. This zine printed a 6 page Wolverton SF strip titled METEOR MURPHY which also ended on a cliffhanger. It was supposed to have appeared somewhere previously, but my researches can't turn it up. Does anyone have any information on this strip?

Another reprint occurred in BLUE BOLT #106-110 in 1950-51. These reprinted SPACEHAWK from TARGET but I haven't seen them to know from what period they're drawn.

From GRAPHIC STORY MAGAZINE #12 & #14 we learn that Basil created over 1300 pages of art and that, with one or two exceptions, he wrote all his own stories. One page a day was about right for him, but under pressure he could do two and adds, somewhat apologetically that he could have done more if he had learned how to use a brush instead of his Gillotte pen. Yet he managed to develop three completely different, but very recognizably personal styles. His humor style is comparitively simple, heavy on the black and white, but his caricatures and adventure stories are both very elaborate, a million fine lines and details per page, almost too much for one person it seems. How many Mars bars go into so much energy?

In 1951 with the rise of horror & SF comics Basil Wolverton returned, but this time with stories which were very different from the soaring heroic adventures of a decade before.

The first to appear was "The End of the World" in MARVEL TALES #102. This six page story is so stunningly different from the bland, tasteless vanilla which comprised the rest of that issue that I don't know how those other artists could continue pouring out such dreck when something as superior as this appeared. The story concerning a scientist who brings about the end of the world to thwart our warlike planet's aims of galactic conquest is quite interesting. But the art is so vivid and fluid that one mourns that it's trapped on so small a page.

The stories which appeared over the following two years were a mixture of the average and the superior, although even the average stories were very good, it's just that the average stories didn't have that extra touch of creativity or atmosphere which set off certain tales such as "The End of the World".

The "average" stories included "The Devil Birds" (MYSTIC #4), "Planet of Terror" (JOURNEY INTO UNKNOWN WORLDS #7), "Gateway To Horror" (MARVEL TALES #104), "Where Monsters Dwell" (ADVENTURES INTO TERROR #7), "Escape To Death" and "Flight To The Future" (WEIRD TALES OF THE FUTURE #2), "One of Our Graveyards Is Missing" (JOURNEY INTO UNKNOWN WORLDS #14), "Robot Woman" (WEIRD MYSTERIES #2), "Beauty and the Beast" MISTER MYSTERY #11) and "The Man Who Never Smiled" (WEIRD MYSTERIES #4). The story "Beauty and The Beast" is merely the same story as "Robot Woman" but with a slightly different plot, some panels rearranged and a couple different panels added. All of these stories feature fine Wolverton art, but they're just not as superior as some of the others.

The best stories are "End of the World" (mentioned earlier), "The Eye Of Doom" (MYSTIC #6), "The Brain Bats of Venus" (MR. MYSTERY #7), "The Monster On Mars" and "Nightmare World" (WEIRD TALES OF THE FUTURE #3), "The Man From The Moon" (WTOTF #5), "They Crawl By Night" (JOURNEY INTO UNKNOWN WORLDS #15) and "Swamp Monster" (WEIRD MYSTERIES #5). WEIRD TALES OF THE FUTURE #7 also contained another redone Wolverton story which was taken from "The Brain Bats of Venus". These stories are exceptionally nice because they are especially creative and well drawn. "The Eye Of Doom" is Wolverton's own favorite of the stories he's done in this period. "Nightmare World" is only 4 pages long but is especially weird as it involves a scientist who developes a mind-expanding drug which projects him into worlds in his mind. On one of these excursions a creature transplants his mind into another monster's body, and when the scientist awakens he finds that it really happened! All of these stories are weird in one extreme or another. "The Brain Bats of Venus" is a good example which is why I'll be reprinting it next issue. Not all of these are shock tales , although most are other than "The Man From The Moon" which is an interesting little SF tale.

Some may wonder why stories of this calibre appeared in comics which otherwise contained only junk. Why didn't Wolverton do stories for E.C.? Probably because he lived in Oregon and did everything by mail. What little he did do for E.C. was for MAD.

When the comics crash came in the fifties, Basil left comics and did exquisite illustrations for a publication called THE PLAIN TRUTH. This is a religious magazine and the drawings he did depicted stories from the BIBLE. Seventeen pages of these drawings were reprinted in GRAPHIC STORY MAGAZINE #14 including a section from "Revelations" which portrayed the end of the world (he's real good at doing that). It's fantastic in the extreme. The poses of people in the grip of horror and panic, the scenes of worldwide destruction and turmoil are captured in almost unimaginable power and detail. His visions of the final holocaust are like nothing I've ever seen before.

His only excursions into the world of comics since the fifties were a couple features in MAD and finally some work in PLOP in the early seventies.

He is in his late sixties now and suffered a bad stroke in 1974, but thanks to therapy he is getting back control over his drawing hand. So the future may yet present more of his art for his fans to enjoy.

Collecting Wolverton comics isn't as easy as it was just 5 years ago when most dealers had never heard of him. Comics which once could be had for a couple dollars are now twenty and thirty dollars due to his growing legion of fans. But if you know the issues you want you can still sometimes pick up a bargain since his 1950's stuff appears largely in comics which aren't collected much at all.

Wolverton is an original. In all the time he worked in comics there was no artist who could be mistaken for him, no doubt when artwork was by him. He was an innovator who inspired and created worlds others never even imagined. To call him unique is an understatement.

GOLDEN AGE COLLECTOR

During the three issue run of THE GOLDEN AGE COLLECTOR many fine strips were reprinted such as "Stormy Foster" by Reed Crandall, "Blue Bolt" by Simon & Kirby, "Dr. Drew" by Jerry Grandenetti, "Firebrand" by Reed Crandall and more (see the YE OLDE FANZINE SHOP elsewhere this issue for a complete rundown). Each issue also featured original covers by DON NEWTON (the covers on the second and third issues being in color). But each of these volumes (which are a full 8½ x 11 in size on very heavy paper) also reprinted strips by BASIL WOLVERTON. Issue #1 featured both "Meteor Martin" strips (14 pages worth), #2 featured the third "Spacehawk" strip (ten pages long) and #3 presented a 9 page "Space Patrol" strip. All three issues are still available. GOLDEN AGE COLLECTOR #1 ($1.25), #2 ($2.00) and #3 ($2.50). Mailed with heavy protective cardboard.

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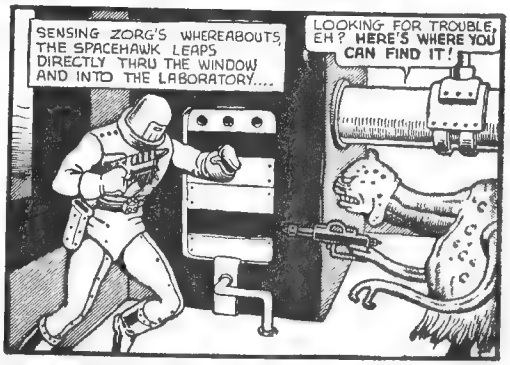
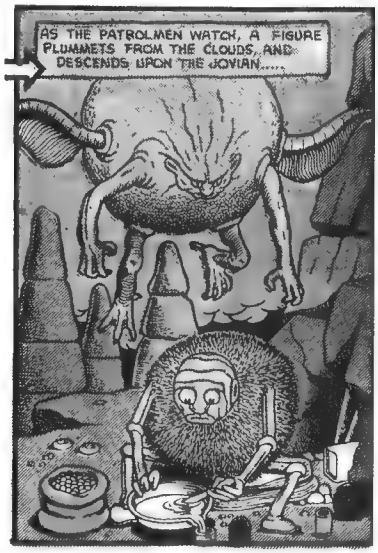
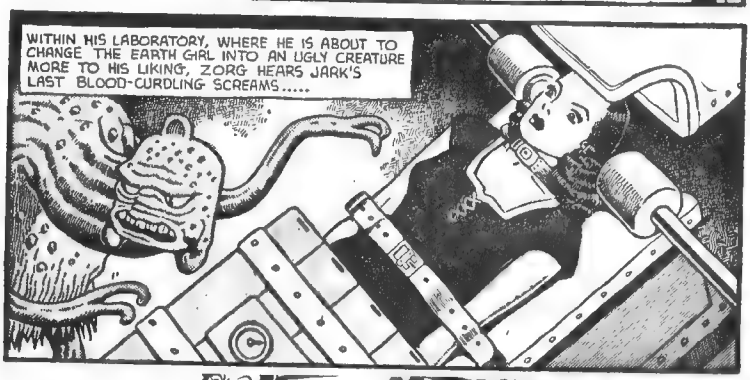
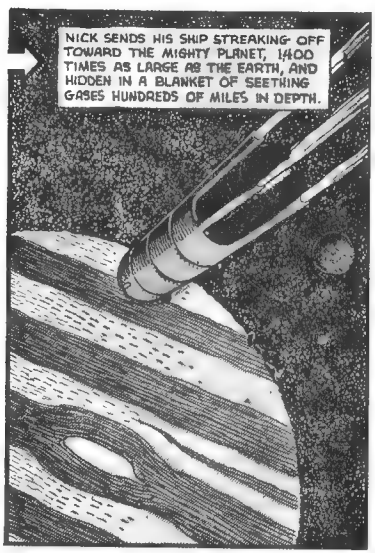
9025 S.W. 48th Terrace
Miami, Florida 33165

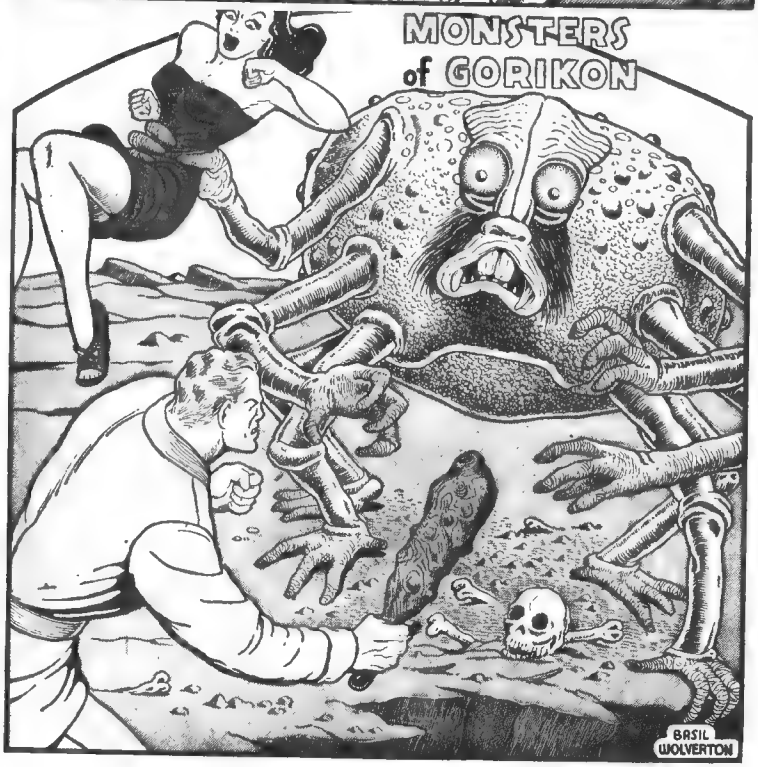
Add 50¢ for postage on all orders.

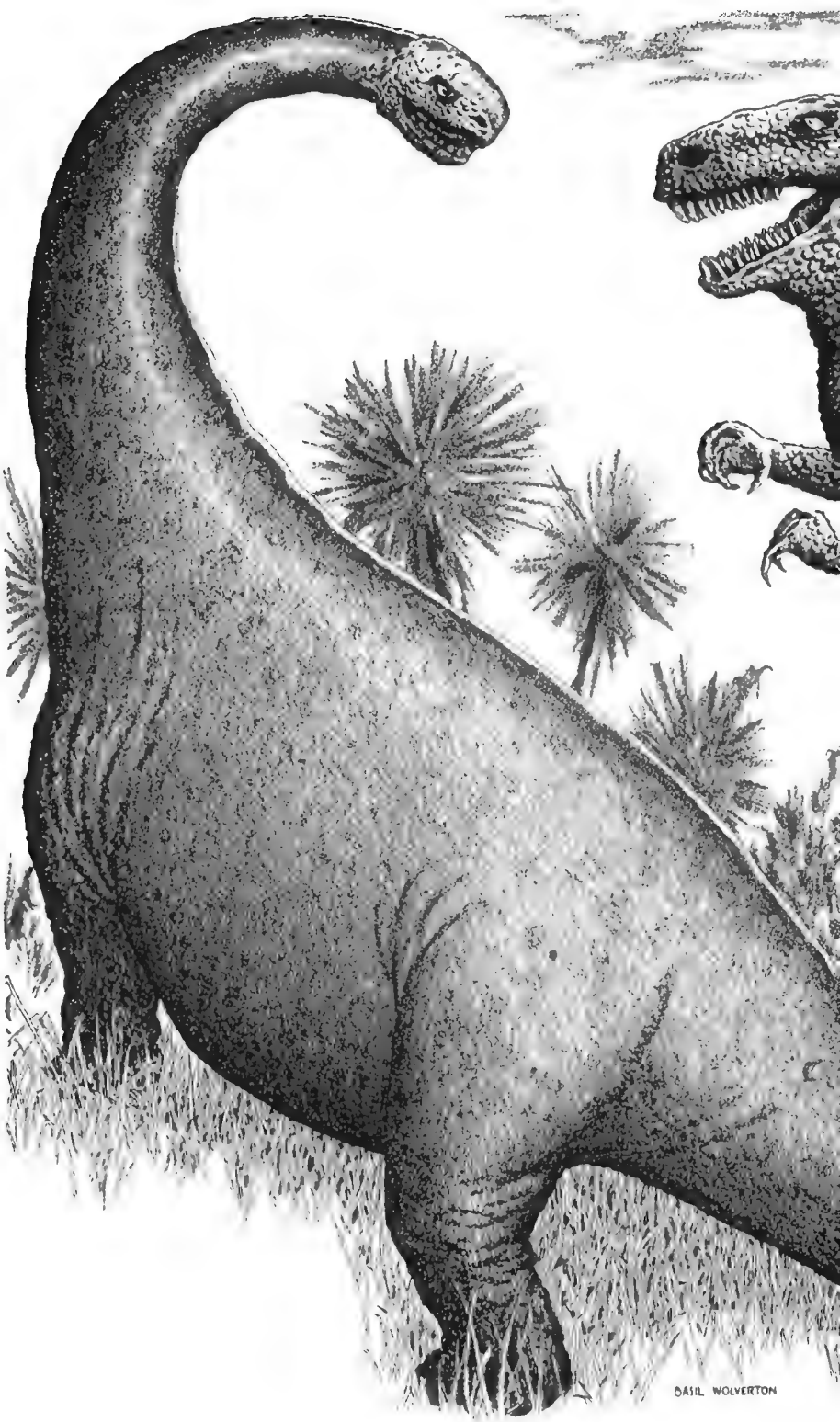

SENSING ZORG'S WHEREABOUTS, THE SPACEHAWK LEAPS DIRECTLY THRU THE WINDOW AND INTO THE LABORATORY....
LOOKING FOR TROUBLE, EH? HERE'S WHERE YOU CAN FIND IT!

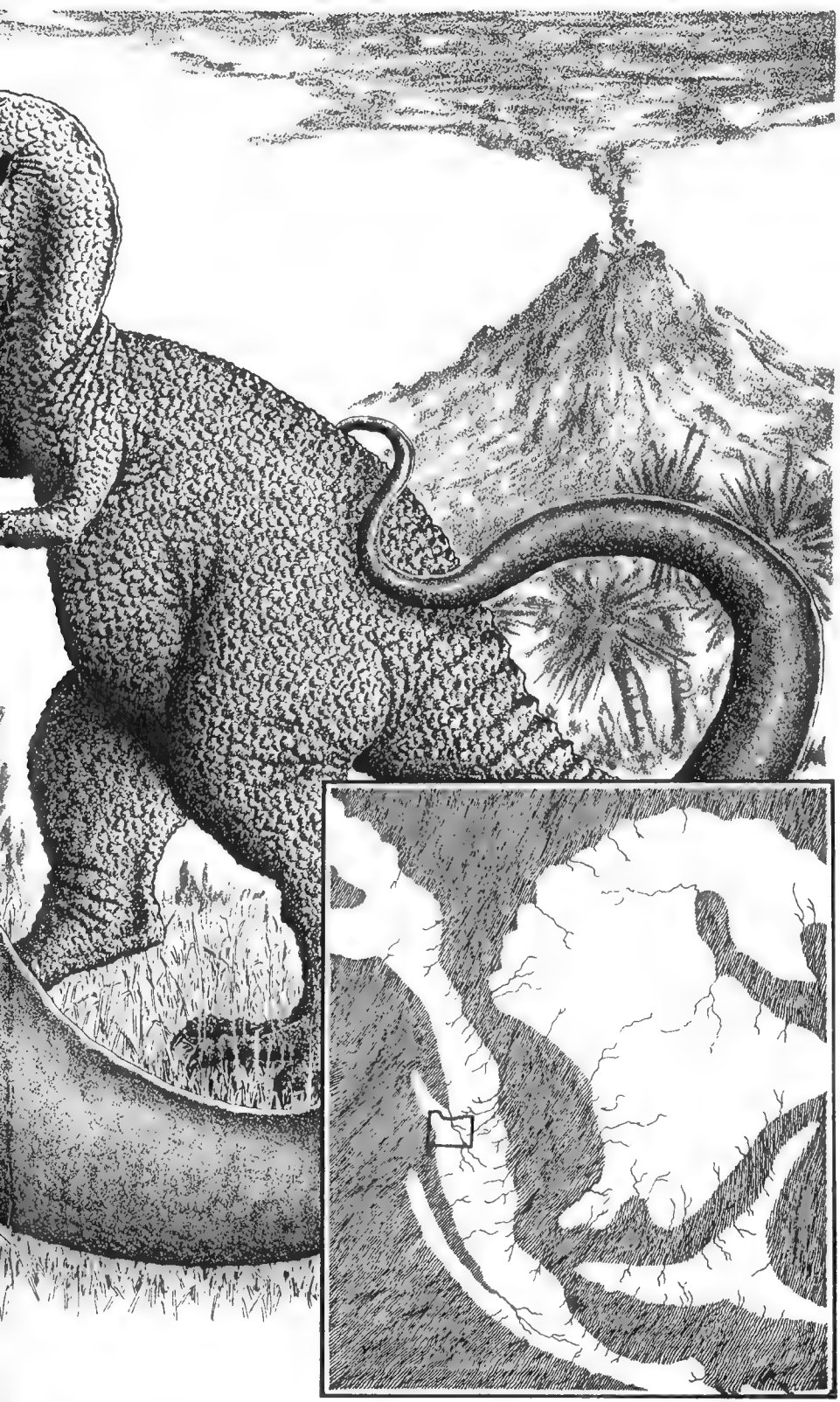



WITHIN HIS LABORATORY, WHERE HE IS ABOUT TO CHANGE THE EARTH GIRL INTO AN UGLY CREATURE MORE TO HIS LIKING, ZORG HEARS JARK'S LAST BLOOD-CURDLING SCREAMS.....


NICK SENDS HIS SHIP STREAKING OFF TOWARD THE MIGHTY PLANET, 1400 TIMES AS LARGE AS THE EARTH, AND HIDDEN IN A BLANKET OF SEETHING GASES HUNDREDS OF MILES IN DEPTH.




BASIL WOLVERTON



May The Force Be With You... Again!

SPLINTER OF THE MIND'S EYE

by Alan Dean Foster

DEL REY

STAR BORED!, OR HOW A GOOD IDEA GOT REALLY MUCKED UP

BY JAMES VAN HISE

A long time ago, before STAR WARS ever came out, they had Alan Dean Foster writing a sequel. Now mind you, this is only a sequel to the novel. The filmed sequel will be something entirely different. In fact in the latest issue of LITTLE SHOPPE OF HORRORS #4, Dave (Darth Vader) Prowse spilled the beans about a rather fascinating element that sequal will contain involving the Vader character. I wish I could say that Alan Dean Foster's sequel had some fascinating elements, but it really doesn't.

What does one expect from any kind of followup to STAR WARS? Basically one expects a soaring adventure with a spectacular climax. Right? So how come we didn't get it?

Maybe I'm expecting too much because I've read some of the STAR WARS fan fiction which has been published and its proven to be quite inventive as well as providing further developement of the characters. This book does neither.

The basic idea isn't bad at all as it involves Luke and Leia marooned on a planet where they stumble on not only a secret Imperial outpost but also the knowledge of a crystal which can astronomically magnify a person's control over The Force. There's some great potential there but little of it is realized.

The story starts off well enough and is quite interesting as it describes the crashlanding on the planet Mimban. Then it plods a bit (the book does a lot of this) while they wander around with R2 and 3PO looking for some sign of civilazation. When they come upon the secret outpost and its mining operation, they try to disguise themselves as minors but a ridiculous scene in which Luke and Leia start wrestling in the street gets them into a fight with some rowdies and finally arrested. There's a lot more plodding here until we reach a spectacular escape scene in which things are blowing up left and right while they escape in some kind of super jungle transport. Even the scene where they come upon a snake of gigantic proportions and have to flee for their lives is good. But then the author puts on the breaks and the novel skids downhill from there.

In escaping the snake, Luke and Leia climbed into some sort of ancient well and hid in a side tunnel. When the snake falls down the well it screws it all up so they can't climb back out. Okay. But then they find that in order to reach the surface they have to march for days and days through a series of caves. And so they walk, and they walk and they walk and for a short time they float, and all of it is dreadfully dull. Twice as many pages are devoted to this as should have been and the story really is at a dead end during all these pages. Then when they're nearing the surface they get caught by some underground aborigines and guess what? Luke has to fight their tuffest boy. He beats him and suddenly everyone is pals. Sigh. Must they drag out all the cliche's? The worst part about this fight is that Luke apparently wins by using The Force to lift a rock but this scene is written so sloppily that even when he inexplicably comes up the winner, we're really not sure why. Even when Luke figures it must have been The Force, we're left wondering if it was for sure. "Well, if he says so," we finally decide.

The story starts moving again when a party of Storm Troopers led by Darth Vader invade the underground domain looking for Luke and Leia. In an interesting scene the natives prove to be more than a match for Vader and crew (how come he didn't use the dark side of The Force to help him?) and the bad guys flee.

This leaves Luke and company free to continue seeking the crystal I mentioned earlier, although they're sure that Vader is seeking it as well.

A couple characters which were introduced in this book are two ape-like things which are super strong and seem to have been added so that we won't miss the Wookie so much. They're interesting characters although when we find that they were killed by Darth Vader we wish their abrupt departure wouldn't have happened off stage as I kind of liked them. The scene when one of them crawls up to help Luke even though the thing is dying is pretty effective, though, and does help make up for this.

I expected there to be some sort of big climax involving the use of the crystal to perhaps explore the very nature of The Force itself. I envisioned some spectacular sequence in which staggering forces are portrayed, the universe in conflict, the dark and the light side of The Force, and maybe even some sort of visitation by Ben Kenobi, but there is none of this. The nature of the crystal and its supposedly fantastic powers are left unexplored except in using them to heal the bad wounds of Luke and the Princess. What we are given for a climax is a fight with Darth Vader (light sabers crackling, the works) which is very good but to me would have been what should have been used to lead up to the climax such as the Vader/Kenobi fight in the film did. As it stands, I was expecting more. On the whole the book is only fair to good with only very brief flashes of greatness which are all too quickly snuffed out. There are some good ideas in this book but they were never developed through to their potential. I think a good editor could have helped some, and a better writer would have solved the rest.

by

Gary Brown

KEYHOLE, installment number 47.
Written by Gary Brown, 9423 S.W. 76th Ave., #W-11,
Miami, Florida 33173
Intended for the 143rd issue of *RBCC*
Cover logo by Doug Potter
Illustrations by Alan Hutchinson.

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A mini-mini comic book was issued by Marvel and came in a plastic bubble in a gum machine. The Wham-O Toy Company put together the grand-daddy of all comics in the $1 Wham-O Comics promotion. Not only was it difficult to display, but to this day is hard as hell to store in a collection.

Another innovation of the 1960s was the plastic bag gimmick. Three comics for the price of two (or two-and-a-half) was both a push to sell *more* comics and to sell them *cheaper*. Of course, it was not always clear that these bagged comics were usually ones which did not sell well on the stands just a few months before. They were designed specifically for supermarkets which had either stopped carrying comics or found them difficult to keep in racks. It was here that the companies began to seriously comsider other markets than the traditional drug store, newsstand or mom & pop trade stores. Although it was not very successful, the patient companies which still use it figure it is a dandy way to rid themselves of unsold books.

This trend had a high note in the late 60s when King Comics editor Bill Harris announced that King would change their distribution system to use *only* plastic bags. King was a very small company (six titles) and was having a very difficult time getting display and sales punch across the country. The larger companies were literally drowning them on the stands. So rather than fighting the big boys, they choose for a newer method of distribution with hopes of securing a wider audience than they had previously captured. The experiment failed terribly and King was soon out of business.

But this was a marketing theory that would become more prominent in later years -- when your product is not doing well when being compared with others on the newsstands, then find an alternate display route.

When prices began to get out of hand, climbing from 10¢ to 12¢ to 15¢ to 20¢ to 25¢ to 30¢ and finally to 35¢, the packaging experiments began to increase rapidly.

THE MIDDLE-MEN

The needs of the industry were two-fold at this point Produce a product which offers a cheap form of reading entertainment and still be able to display and sell the product at a profit.

Not only were printing, paper and technical prices soaring, but the needs of the editors and staff had to be met. Inflation ate away salaries, yet the comic book industry was saddled with dual inflation right at the height of all its other troubles. Suddenly original comic book art was being displayed in museums; a breed of super star artists and writers were being followed as closely as the characters they created; and most importantly, the ideas and stories that were once hawked for 10¢ a shot were now demanding hundreds of dollars by collectors and investors. In short, while sales diminished, respectability was growing by leaps and bounds. A Solomonesque situation, to be sure.

Yet a key link in the publisher to consumer chain was also demanding a larger slice of the pit. The distributor found that a fair percentage of a low-priced product was bad business. The return from handling comic books was mere pennies -- and when the work involved in displaying them and keeping them current (twice a week) was added in, many dealers refused to touch comic books at all.

"Too many books to keep track of," said one Miami newsstand owner, "And all of them have Superman or Spiderman or Archie on them. You think I can tell one from another? Why bother?"

Even a 35¢ comic is small potatoes in this day and age. But $1 or $2 books or magazines -- that is worth the effort according to newsstand owners.

THREE ROADS

To their credit, DC Comics has almost always led the field in experimentation in both product and distribution. They have not always been the most successful, and quite often have taken it on the chin, but they have given several important and innovative ideas a launching ground.

What we have in today's market are three distinct branches from the main road, that being the traditional comic book. Each of the three major companies have a stake in the game and each is successful to a degree at this point.

The three areas include the over-sized book (or, as is commonly known these days, the 'tabloid'); the digest sized book; and the black and white magazine. There are also minor markets such as the hardback and paperback fields, but here we are dealing with mainly licensing of character rights rather than exploring a form of comic story technique.

The tabloid books have been tried by most companies, but DC seems to take a great deal of interest in this form. They have gone to putting out all-new material in the books and dropped the number of reprint features they carry. However, the main fault here is that the tabloids are being, for the most part, treated merely as though they were regular comics. The page length is increased and the covers are special, but outside of that, nothing has changed. About the only departure from this thinking has been the *SUPERMAN VS. MUHAMMAD ALI* tabloid. A spectacular story and art concept, yet kept well within the ring of the typical comic book. This was a *special* event. However, a tab which came out just prior to it was not only "just another comic book," but read and looked like a rushed job at that. The *LEGION OF SUPER-HEROES* suffered in almost every corner possible -- and to top it off, featured a double-page spread 'wedding scene' which was as unspectacular as anything I've ever seen in comics.

The problem here seems that DC isn't sure how to handle these tabs. They are getting a wide distribution around the country, yet the testing waters here apparently is not fully secure. The appearance of the tabs in bookstores and department stores is a step in the right direction.

The second area is the black and white magazines. Marvel had dabbled in this field for a number of years and still seems rather uncertain about it. Either way, they have suffered through one failure after another.

The one highpoint seems to be the all color specials featuring such media sensations as *KISS*, *CONAN* and *THE BEATLES*. Apparently the idea behind the black and white magazines is to present a more mature approach to the graphic story medium -- it also means you can draw nude scenes and strengthen your language if necessary. The most recent bondage and animal substitution, Shanna story in *RAMPAGING HULK #9* is the key to it all. Sex! You don't have it -- you don't even imply it -- in regular comics. Such is the case for the black and whites. They don't seem as overall successful as the DC tabloids, yet the typical Marvel mismanaged approach to the topic might have a great deal to do with it.

And lastly we come to the most successful of the new trends in comic book marketing -- the digests. So successful are the Archie Digests these days that they are indeed the top money making comic books in the field today. Each of them sell over 150,000 copies per issue and at anywhere from 75¢ to 95¢ each, the profit margin is very good. Especially good when you consider that they are all reprint titles for when Archie Comics pays writers and artists a royalty (token, yet still payment) and major costs are production in nature. For the digests there is no competition at all, and they get excellent distribution in newsstand, supermarket and drug store chains. It is the perfect business "hook" for a company to be in, and an unusual one in the competative industry of comic books.

In all the changes have been rather conservative and for the most part taken because they had to be taken. Where do we go from here? Anywhere, my friend, anywhere.

CORRECTION: We gave Bob Rozakis' Medal for Worst New Hero to Bill Mantlo for the creation of Razorback, the Pig Hero. We have since been reminded that Mantlo did not create Razorback. Archie Goodwin did. So in fairness, we'll let Bill and Archie share the award. Anyone else want a part of this honor?

WANTED

JAMES VAN HISE

IS LOOKING FOR A FEW GOOD COMICS FOR HIS COLLECTION

WANTED---WANTED---WANTED---WANTED---WANTED---WANTED---WANTED---WANTED---WANTED---WANTED

These comics must be in at least very good or better condition.

SHOWCASE #8, 13 WEIRD TALES OF THE FUTURE #5, 7

WEIRD MYSTERIES #4 MISTER MYSTERY #7 BLUE BOLT #106-110

GREEN LANTERN #1 (Silver Age - must be mint)

1953 SPIRIT SECTIONS SPIDER-MAN #1-5,7-14,16-30,34,35, ANNUAL #1

Write to: James Van Hise, 9025 S.W. 48th Terrace, Miami, Florida 33165

COMIC COLLECTOR'S COMMENTS

HOWARD P SIEGEL

AL SCADUTO is, in many ways, like his fellow syndicated newspaper strip artists; and in many ways he is different. He also belongs to that special school that prescribes maximum background detail as a salient point in effecting a finished panel.

Like many of his contemporaries, he works at home. Such a modus operandi is hazardous. The onus is to separate business from pleasure when working in the same environment. The answer is discipline. Al realized very early in his career that not lounging away the day in robe and slippers helps in meeting the all important deadlines. Thus a neighbor might find him at 7:00 A.M. walking pet pooch, Prudence, while mentally formulating the daily and Sunday gaglines and layouts in the crisp morning air. Home for Al, Joyce and Debbie Scaduto is Jerocho, New York. Oldest daughter Pat is married and is a story by herself. I'll get to this feisty 4'11" young lady a bit later. The area, to quite my good friend, Mort Drucker, can be described as a "cartoonists ghetto." MAD's Mort Drucker, Sy Barry, Frank Springer are nearby residents, and thereby lies an interesting tale. As with many of us who never meet or know our neighbor down the block, so it was with Al and Mort until a mutual friend introduced them at the local delicatessen one lunch-time. At that initial session, the corned beef on club and pistrami on rye went well with the shop talk.

Al Scaduto's studio, an extension of his house, tells much. An opera buff of the first water, the stereo goes all day. Sometimes the small TV set, too. An entire wall houses the record albums. The Italian masters are his favorites, particularly Verdi. Only he can pick out a particular jacket from the helter-skelter arrangement on the shelves. The business area, or nucleus contains the lifeblood apparatus of the cartooning trade, the drafting table, T, moveable flourescent lamp, pushpins, and handwritten gaglines on note paper. A typical workday would start at the unGodly hour of 5:30, make the coffee, walk the dog, glance at the paper and.then he's usually "sitting down" by 7:30. Al is a morning person. His creative juices flow best then. By 4:30 he's done a day's work and considers the office closed. But it's not off to the golf links or the tennis courts. He has no such hobbies. What he likes to do in his spare time is putter and tinker around the house. Par 5 for Al is wallpapering the dining room and painting the kitchen. As a result of adhering to that routing, he finds himself with, for a syndicated strip artist, an unbelieveable advantage of being 8 or 9 Sunday pages ahead of what is already at the King Features office. That's about a 15 week backlog, which is handy when vacations, or, as happened a few years back, illness prevents steady production.

THEY'LL DO IT EVERY TIME is daily and Sunday, the former being a single panel. Al was quick to corroborate the fact that it takes more time to produce *TDIET* than say, a *PEANUTS* strip. His explanation is unique: "I'm not trying to take anything awat from *PEANUTS*, but Schulz is doing the same characters every day. With my strip, the character must be done according to the gag you're doing. It must be of a certain type. This is where the thinking process comes in. For instance, if I'm doing a piece about a guy who gets drunk at a typical party, I try to mentalize 'Who do I know that could typify this type?' and then put it down on paper. Now the second daily I may do that day might be about a roadhog. I try to fill it in with another exact character, so it isn't the same for every day. There are no continuing characters in *THEY'LL DO IT EVERY TIME.*"

While planning this interview, as I do with most, my homework consists of an understanding of the strip. Often it tells me about it's creator. With *TDIET*, it is quite obvious that the nature of it's theme lends itself to some fun-and-games antics from time to time. Chaffing at the bit, I posed this question, which, from Al's expression, was not a surprising one: "Have you ever had an ocassion where you put a friend, a neighbor, a relative into the strip and had it backfire on you?" The answer: "Oh, yet!" I remember doing a gag about a woman who irons her husband's shirts, taking care that it looks like it belongs on a window display dummy. Then she gives it to her husband, who immediately rolls up the sleeves. I patterned it after a neighbor of ours, and perhaps I portrayed the characters too closely to the real thing. Also I had his name on the bottom of the panel. When he did spot it, he claimed it wasn't true; and when the wife spotted it, she said it was the last time she would iron a shirt for him!"

In the opening paragraph, I assigned Al Scaduto to that school which still counts the background as a salient part of the strip. He finds it easier to do what some might consider an overcrowded panel than one which is sparse and counts on the foreground figures to carry the gag or point without additional aides. It has it's fringe benefits. Like most famous "strippers," Al does outside commercial work, especially for the many local agencies on Long Island. His new goal is to break into childrens books. Having seen some of this material, Al confirmed that he purposely does not use the same *TDIET* style in rendering the art. "The Halto style works great for what it is, but for ads and greeting cards the approach must be different."

The nice thing about doing a strip like *THEY'LL DO IT EVERY TIME* is that the world around Al Scaduto is his reference library. The long running success of the strip can be explained by the same reason that *BLONDIE*, *FAMILY CIRCUS*, and *HI AND LOIS* have existed so long. They relate to the reader. In *TDIET*, the majority of the audience has, at one time or another, ran into the same circumstances depicted. Full appreciation comes forth. When that happens, the symbiotic relation between artist and reader results. Both benefit. Is Al the sole contributor to the gag file? No. They truly come in from all parts of the country as the credits indicate. Sometimes they come from unexpected sources. Al remembers the time when he was doing the *LITTLE IODINE* comic book for *DELL* and was stuck for a cover idea. The then (and still) little Pat suggested a kangaroo whose pouch had some flowe

in it. *LITTLE IODINE* would be watering the flowers. More out of appeasement than anything, Al added it to the other four rough sketches he submitted. Pat's idea was immediately accepted by the editor. Those, incidentally, were the days of less than $5 per page, and Al did cover, inside art, lettering -- sometimes the script.

Has the syndicate ever returned a piece of art as objectionable? One would think that the nature of *TDIET* would preculde such a thought; but it has happened. For instances would include mention of used car dealers because of the heavy advertising they give to newspapers. You can kid about pharmacists, but not about their prices. At one time you couldn't put a snake in any cartoon.

Except for a few scant autobiographies, I cannot remember ever reading an interview in which the children of the subject were asked point blank, albeit a potent question, "What's it like being the daughter of a famous syndicated cartoon strip artist?" This interview gave me the chance to do just that, but first a brief prolog. Little Pat is the secretary of a good friend of mine. When Chuck told me about her, I complimented him not for choosing an efficient "right hand;" but rather took the attitude that she was hired just so that I would have the inside track on this splendid interview and all the side ramifications before and after. We have made it a mid-week ritual of going over the Sunday strip to pick out the little things. Al Scaduto's self caricature, friends and relatives in the credit boxes, familiar scenes, etc. Introducing me to her father deserves the "ink" that follows.

To Pat, and younger sister Debbie, the realization that their father was in a unique business never came. They grew up seeing him at home when other fathers were in offices and factories, thought nothing of his taking them to and from school. The other children were more prone to be infatuated by the situation. Pressed to think of a positive example, Pat remembered the cartoonist's picnics, only because she got to meet the likes of Hagar the Horrible's creator. "He did all my projects for me!" was the best she could conjure when it came to taking advantage of his talent during her school days. Surprisingly, Al has never used Pat's likeness in the strip. But now that it had been brought to his attention...who knows?

Finally, Al feels that the cartoon strip genre is heading for the same level of permissiveness that many other art forms have already become mired in. The Olive Oyl figure has been replaced by the sex queen body. The public was horrified thirty years ago when Terry had a 4 week tryst with the Dragon Lady during the War; but Joanie and Rick of Doonesbury were cancelled by less than a dozen papers during their weeklong "affair of the heart". I once pointed out that historians and sociologists turn to the newspaper strips for a pictorial history of life during the early years of this century. I highly recommend to some academician of the future that he carefully study THEY'LL DO IT EVERY TIME

WHAT A SWEET RACKET... NO COMMUTIN'... NO BOSS... SLEEP AS LATE AS YA WANT... QUIT OILY... CATCH A GAME O' GULF... I COULD GIVE YA A ZILLION JOKES THAT HAPPEN IN MY LINE O' WOIK... YA COULD MAKE A COMICAL STRIP... I'LL GIVE YA ALL THE IDEAS... YA DON'T GOTTA PAY ME NOTHIN' FOR 'EM... HERE'S A GOOD JOKE... ETC, ETC, AND ON AND ON... AND MORE ETC'S...
AND ALONG WITH ALL THOSE GREAT BENEFITS, YOU GET SPARKLING CONVERSATION FROM EVERY HANDYMAN WITHIN EARSHOT... THEY'LL DO IT EVERY TIME!
AL SCADUTO

AL SCADUTO AUTOGRAPHING A "THEY'LL DO IT EVERY TIME" ORIGINAL FOR YOURS TRULY.....

because the lighter side of what life is all about can be found in the product of one fine gentleman who has delineated it in clean, classic style. Jimmy Hatlo would have been proud...

THE GENTLE GIANT

The newszines have already printed John Verpoorten's obituary, but I would be doing us all a misservice if I did not add my personal recollections. The picture is clear as can be. John would be heading south from the corner of Madison and 57th, I would be going north. The paper bag containing his coffee and buttered roll was half hidden by his huge hand. The Meerschaum pipe sent up big balls of smoke, much like a locomotive laboring to make a bend in the tracks. Always hatless, it was quite like him not to be overly demonstrative. A glance your way, or perhaps, on ocassion, a nod, was his way of saying, "Good morning." His slow, methodical walk, which I thought was made necessary by his size, became part of a daily 8:15 happenstance for me.

In an arena composed of people half madcap, living on a merry-go-round, John seemed to demand, and receive decorum. When the frolicing became too loud, a leer or terse word would have the Marvel bullpenners simmering down. He was sometimes the butt of illustrative jokes. Magic marker panels would be posted showing Stan Lee sitting on his knee, or a caracature of John's head would be pasted onto the Hulk's body. Strangers would opine that John's size was the force that caused proper reaction; but in truth it was the majesty of his presence that did it. He occupied a long, narrow room against a wall in the "south 50" section of the headquarters ranch. The long glass paneling enabled him to see everything. The corkboard wall would have as many as 80 colored press proof or photostats of forthcoming issues tacked to it. A credit to the amount of work pushed on him in his roll of production manager. On rare ocassions, his name would appear on the splash page as having inked a particular issue. His early years in the industry were called on during a time crunch or manpower shortage, and he reacted nobly.

Behind that expressionless facade we all knew lurked a

heart of great dimensions and warmth. Perhaps the unfair thing about it all is that in his 37th year, it refused to support his body. Indeed, John Verpoorten was a gentle giant. . .

MISCELLANEA

While on the distasteful subject of obituaries, and with our editor's permission, a "Comic Collector's Comment" on fellow columnist R.C. Harvey's premature burial of the original *CAPTAIN MARVEL*. I wish it were true! To explain, I think back to the Statler-Hilton Hotel in the summer of 1972, when the startling announcement of NPP's plans to revive the Fawcett Character were made known at the New York Comicon. A group of us sat in the downstairs coffee shop discussing the matter. Mike Nolan, Gary Berman, Roger Stern and one or two other forgotten fan notables were members of that round table discussion. My analysis then, and now, was that the good Captain's Phoenix should not have been allowed to rekindle itself. He was of another era. He gave a world torn by war the outlet they needed, the escape from reality in two, not one ways. He was comical and he was a super hero. And boty major properties were properly illustrated by C.C. Beck. Sophistication was demanded twenty years after his court required retirement. Max Sennett and company were no longer appreciated. After the novelty of ten issues of *SHAZAM*, sales began to drop and hype was required to keep him going. Five or six months ago, my good buddy, Don Newton, told me of his assignment to do C.A. and the editorial decision that the "Big Red Cheese" was to become a serious super-hero. All of this would take hold about the time *SHAZAM* was killed and C.M. was transferred to *WORLD'S FINEST*. With all the costumed good-guys falling all over themselves in today's marketplace, who needed another? A sad situation.

Most of you long time *RBCC* subscribers can recall Don Newton's artistic contributions to this zine, including the excellent job he did on the *CAPTAIN MARVEL SPECIAL*. It is no secret that C.M. is Don's favorite super hero. In 1972, *NATIONAL LAMPOON* planned an article explaining what had happened in the twenty years between the Fawcett run and the NPP "second birth," via a multi-page comic strip done by C.C. Beck and Don Newton. Deadlines and other complications prevented that story from ever appearing. Below are the first panels of that piece, appearing for the first time in any publication.

THE SILENCING OF THE SHAZAM SAYER
BY DENNY O'NEIL & C.C. BECK
COURTROOM N. 992 FINDS A STERN JUDGE SAYING:
I'M GLAD MY POWERS DON'T DEPEND ON MAGIC!
I ALWAYS FOLDED THE TWERP FOR A LOSER!
NO MORE FLYING-- NO MORE CRASHING THROUGH WALLS-- LAUGHING AT BULLETS-- NO MORE CAP!
MAUDLIN!

American entrepreneurs will pale at this. The Comicbook Marketplace, a quarterly affair held in London, England offers free admission to those attending. For an interesting look into what our British friends do, and what their panelology is like, there's a very nice zine by the name of *BEM*. Each issue splits itself into both the American and British scenes. I believe editor/published Martin Lock in sending Jim Van Hise some review copies; but in case they haven't arrived by this issue, the subscription rates are 4 issues for $2.00 surface mail, $1.00 boat mail. The address is 3, Marlow Court, Brittania Square, Worcester WR1 3DP England.

Europe remains a treasure spot for old American newspaper strips. Hidden during the WWII years in warehouses, in the past decade plates originally used in the 1930s by foreign language newspapers are being reprinted. I found a 1935 Dick Tracy complete episode in the December, 1977 issue of *IL MAGO*. In some places evidence of wear and tear to the plates is noticable.

Continuing on the European scene . . . during the thirties and forties, Alex Raymond was one of, it not the most copied comic strip artist in the United States. In the sixties, Jack Kirby was a leading contender for modern day honors. Such "swiping" is not confined to these shores. In Europe, Goscinny and Uderzo (Asterix) are prime targets. The chase scene below is by George Carelli and is part of a strip titled *PETRULLAD*.

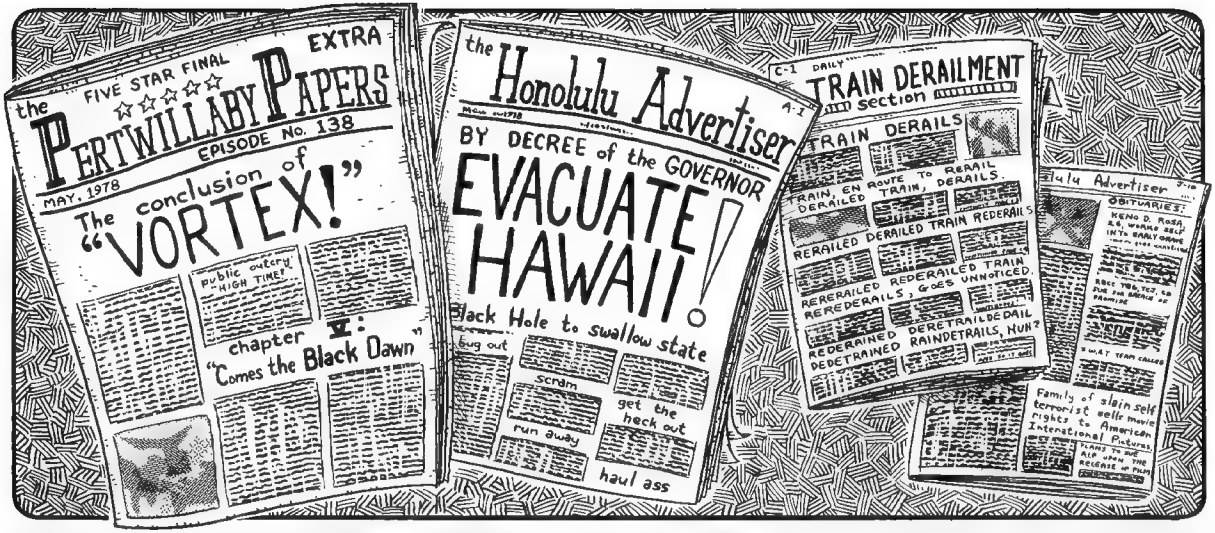
IO TRAPASSO E QUI SI RIDE E C SI DIVERTE!
FUORI TUTTI O VI FACCIO SEPPELLIRE A TESTA IN GIU' NEL DESERTO E SU PED METTO A BALLARE UN ESERCITO D. FORMICHE!
E IMPAZZITO! MA CI HA PRESO PER DELLE MOSCHE?
AIUTO!
SCHIOC

For several years now, Mike Gold, Public Relations Director, and DC Comics have gratiously provided me with material about, and products of their comic book line. This material is now being used as a major part of the columns I write for the British & Australian-New Zealand publications, and I can tell you that readers react in much the same manner as their American counterparts. Marvel is their main choice for lambasting and diverse criticism.

"Giveaways" for the first three to six issues of an English comic book seems to have become institutional in launching a new title. I remembered a list that my collaborator from Australia, JOHN RYAN once sent me, and fished it out. Amongst the freebies is a string of 1976 comic books were a pathfinder compass, Sharp's Super Kreem Toffee lollypops, whistling balloons, magic painting books, a packet of Gulp Drink misture, a cameo beauty broach (No doubt a girl's magazine), a Nestle's Milk Bar (in the Summer?) and a Merry-Go-Round Mobile. Speaking of John, he recently did a fine review of Ron Goulart - Gil Kane's *STAR HAWKS* for the New Zealand zine, *STRIPS*. Panelology won't be hearing from John for a while. He has accepted a commission from Collier-MacMillan Publications to do the ground work on a tome covering the History of Australian Cartoon Strips and Art.

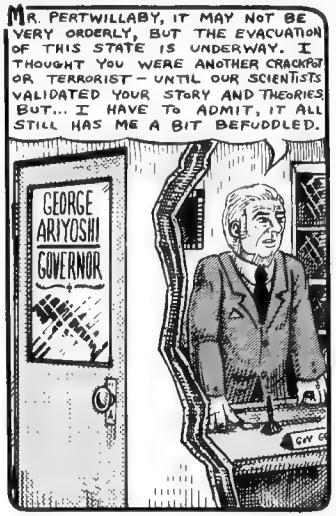
For Eisenerphiles, two magazines are of significant importance. *WAGS* and *WOW! WHAT A MAGAZINE*, both the earliest products of the Iger-Eisner Shop contain historical material. The first was distributed overseas to Great Britain and Australia and contained the first *HAWK OF THE SEAS* strips. *WOW! WHAT A MAGAZINE* in 1936 had a black-and-white & color "slick" magazine format years before the idea was properly polished for American consumption. In *WOW!* Eisner did *THE FLAME* (not to be confused with the Fox *WONDERFUL COMICS* character) which my good friend "Jerry" Iger once told me was the actual forerunner of the *JUMBO COMICS* version of *HAWK*. Will also began to use his "pseudonym ploy" in *WOW!*, doing a one page humor strip called *HARRY KARRY* as "Bill Rensie" and several three page pieces called *CAPTAIN SCOTT DALTON* in black and white. Eisner used large areas of solid blacks and halftones in this strip. One might consider it the proving ground for the somber technique which was so largely important to the success of *THE SPIRIT*.

95 SEDGWICK AVENUE, YONKERS, N.Y. 10705

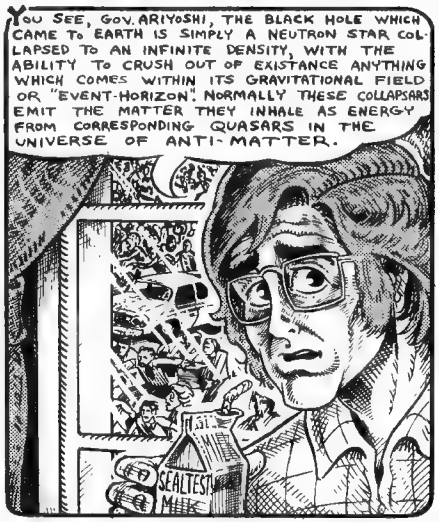

the PERTWILLABY PAPERS
FIVE STAR FINAL
EXTRA
EPISODE No. 138
MAY. 1978
The conclusion of "VORTEX!"
public outcry HIGH TIMES
chapter V: "Comes the Black Dawn"
the Honolulu Advertiser
BY DECREE of the GOVERNOR
EVACUATE HAWAII!
Black Hole to swallow state
bug out
scram
get the heck out
run away
haul ass
C-1 DAILY
TRAIN DERAILMENT
Section
TRAIN DERAILS
TRAIN, EN ROUTE TO REAIL TRAIN, DERAILS
RERAILED DERAILED TRAIN REDERAILS
RERAILED REDERAILED TRAIN REREDERAILS, GOES UNNOTICED
REDERAINED DERETRAILDEDAIL DEDETRAINED RAINDETRAILS, HUH?
Honolulu Advertiser
OBITUARIES:
Family of slain self terrorist sells rights to American self movie International Pictures
HAWAII 1959

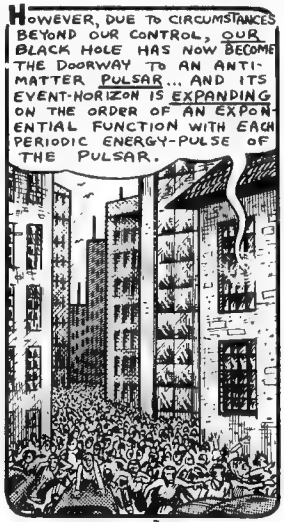
ATTENTION! ATTENTION! THERE IS NO TIME! TO KEEP YOUR HEADS FEEL FREE TO PANIC — REPEAT: PANIC! RUN FOR YOUR DAMN LIVES!
CAPITO
HAWAII 1959
GREYHOUND

GEORGE ARIYOSHI GOVERNOR
PETTY CASH

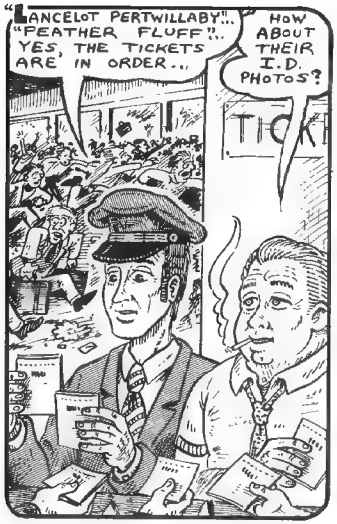

MR. PERTWILLABY, IT MAY NOT BE VERY ORDERLY, BUT THE EVACUATION OF THIS STATE IS UNDERWAY. I THOUGHT YOU WERE ANOTHER CRACKPOT OR TERRORIST — UNTIL OUR SCIENTISTS VALIDATED YOUR STORY AND THEORIES. BUT... I HAVE TO ADMIT, IT ALL STILL HAS ME A BIT BEFUDDLED.
GEORGE ARIYOSHI GOVERNOR

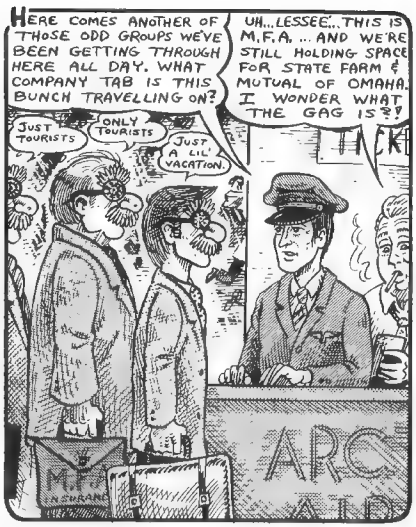
TELL HIM THE STOLE WHORY OF OUR ILL-FATED HACK BLOLE, PISTER MERTWILLABY.
YES, LANCEY, DO WHAT PROF. PHOEBUS MIGHT HAVE JUST SAID.
CERTAINLY, FEATHER. IT'S THE LEAST WE CAN DO IN THIS RATHER ANNOYING PREDICAMENT.
Honolulu Ad... EVACUA... HAWAII


YOU SEE, GOV. ARIYOSHI, THE BLACK HOLE WHICH CAME TO EARTH IS SIMPLY A NEUTRON STAR COLLAPSED TO AN INFINITE DENSITY, WITH THE ABILITY TO CRUSH OUT OF EXISTANCE ANYTHING WHICH COMES WITHIN ITS GRAVITATIONAL FIELD OR "EVENT-HORIZON". NORMALLY THESE COLLAPSARS EMIT THE MATTER THEY INHALE AS ENERGY FROM CORRESPONDING QUASARS IN THE UNIVERSE OF ANTI-MATTER.
SEALTEST MILK

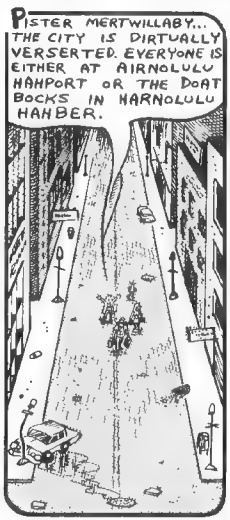

HOWEVER, DUE TO CIRCUMSTANCES BEYOND OUR CONTROL, OUR BLACK HOLE HAS NOW BECOME THE DOORWAY TO AN ANTI-MATTER PULSAR... AND ITS EVENT-HORIZON IS EXPANDING ON THE ORDER OF AN EXPONENTIAL FUNCTION WITH EACH PERIODIC ENERGY-PULSE OF THE PULSAR.

THE HOLE IS, AT THIS MOMENT, JUST NORTH-EAST OF HONOLULU, PLACING THE CITY IN IMMEDIATE PERIL OF ITS NEXT EXPANSION. SEVERAL HOURS AFTER THAT THE FOLLOWING PULSE WILL PLACE THE FULL 8 MAJOR ISLANDS OF HAWAII WITHIN ITS EVENT-HORIZON. IN THE LEXICON OF IMMINENT DISASTERS...
"WE GOTTA' GIT WHILE THE GITTIN' IS GOOD."
PRECISELY.
YES, WELL, THAT'S ALL VERY WELL AND GOOD... ER... IN A MANNER OF SPEAKING... BUT WHAT WILL HAPPEN DURING THE PULSES SUBSEQUENT TO THOSE?
UH... I WOULD SAY THAT THE NEXT WOULD COVER THE PORTION OF THE EARTH WHICH ENCOMPASSES THE PACIFIC OCEAN ... AND... NEXT...
SIR, I BELIEVE YOUR IMPLICATION IS THAT, ULTIMATELY, THINGS ARE JUST GONNA' BE TUFF ALL OVER.
WELL SAID.
NONETHELESS, THE ONLY LOGICAL COURSE OF ACTION IS TO EVACUATE THE AREA IN IMMEDIATE PERIL. I MUST SUPERVIZE THIS OPERATION FROM ATOP A STRATEGIC VANTAGE POINT TO INSURE THE WELFARE OF MY CITIZENRY.
HIGH ATOP DIAMOND HEAD?
SQUORK
I FEEL THAT A MUCH MORE EFFECTIVE BASE OF OPERATIONS WILL BE HIGH ATOP THE HYATT REGENCY IN SAN FRANCISCO.
TSK. AND I NEVER DID GET THIS ODD BREAK IN THE WALL REPAIRED. OH, WELL...
GOVERNOR, THERE'S NOT MUCH LEFT FOR US TO DO BUT CONSIDER OUR OWN TEMPORARY WELL-BEING. I ASSUME WE CAN HITCH A RIDE WITH YOU TO THE MAINLAND?
I'M AFRAID NOT, MR. PERTWILLABY. THESE DAYS WE IN POLITICS MUST BE VERY CAUTIOUS AGAINST EXTENDING SPECIAL PRIVILEGES TO INDIVIDUAL CITIZENS. WHY, IF I HELP SAVE YOU, NEXT THING YOU KNOW EVERYBODY WOULD PROBABLY WANT TO BE SAVED. I SIMPLY CAN'T GO ABOUT INDISCRIMINATELY SAVING PEOPLE'S LIVES LEFT AND RIGHT! ALL I NEED ON TOP OF EVERYTHING ELSE IS A "BLACKHOLEGATE".
I UNDERSTAND, GOVERNOR. BESIDES, YOUR SPACE IS A BIT TIGHT AS IT IS.
NOT TO WORRY. MY PILOT HAD PLENTY OF EXPERIENCE DURING THE CAMBODIAN PULL-OUT IN '72.
ALOHA...
LANCEY, LET'S HURRY DOWN TO THE AIRPORT! WE STILL HAVE OUR RETURN-TRIP TICKETS AND OUR COLLEGE I.D.'S. LET'S TAKE THE NEXT FLIGHT HOME!
BY ALL MEANS, FEATHER! WE'LL JUST... ?!!
OUR TICKETS AND I.D.'S ARE MISSING! GONE! I DON'T KNOW HOW THEY COULD HAVE DISAPPEARED... BUT WE'RE STUCK IN HAWAII NOW!
Meanwhile:
HONOLULU AIRPORT
2.




HERE COMES ANOTHER OF THOSE ODD GROUPS WE'VE BEEN GETTING THROUGH HERE ALL DAY. WHAT COMPANY TAB IS THIS BUNCH TRAVELLING ON?
UH... LESSEE... THIS IS M.F.A. ... AND WE'RE STILL HOLDING SPACE FOR STATE FARM & MUTUAL OF OMAHA. I WONDER WHAT THE GAG IS?!
JUST TOURISTS
ONLY TOURISTS
JUST A LIL' VACATION
TICK
M.F.A.
ARC
ATD

ALLRIGHT, LADIES, YOUR TICKETS ARE QUITE IN ORDER. GO RIGHT ON BOARD.
FRANK? TED? THAT'LL ABOUT DO IT FOR THIS FINAL PLANE-LOAD. THERE'RE ONLY 2 SEATS LEFT!
TICKET

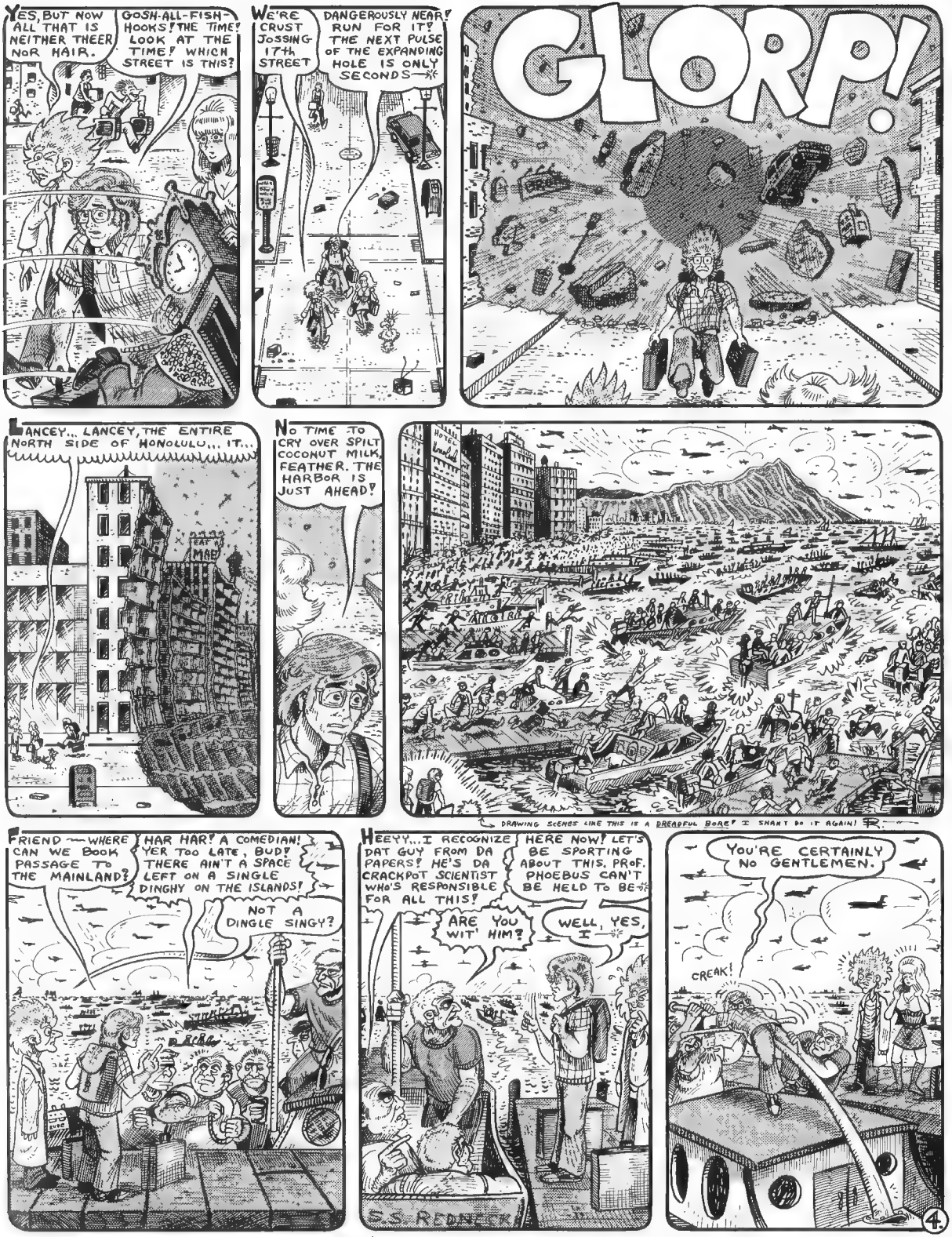

PISTER MERTWILLABY... THE CITY IS DIRTUALLY VERSERTED. EVERYONE IS EITHER AT AIRNOLULU HANPORT OR THE DOAT BOCKS IN HARNOLULU HANBER.

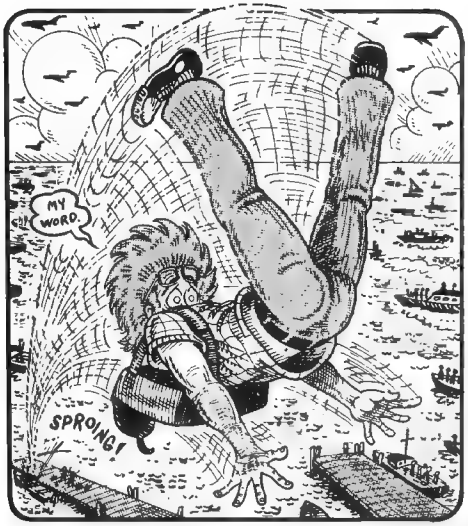
YES, AS I UNDERSTAND, AUTHORITIES EXPECT THAT THE ONLY CITIZENS LEFT ARE LOOTERS, AND PEOPLE WHO ARE POSTPONING DEPARTURE TO WATCH "HAWAII 5-0" TONIGHT BECAUSE THEY THINK THEY MIGHT BE IN ONE OF THE STREET-CROWD SCENES.

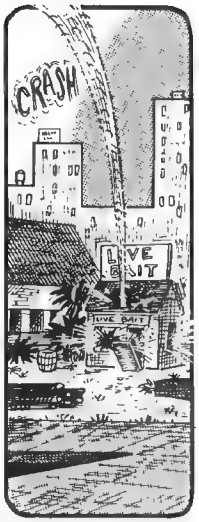
LANCEY, WHERE ARE THE POLICE? THESE LOOTERS ARE DISGRACEFULLY RUDE!
THERE'S NO REASON TO STOP THEM, FEATHER. ANYONE IS WELCOME TO WHATEVER THEY DARE SPEND THE TIME TO SALVAGE.
APPLIANCES
JEWEL

YOU REMEMBER! THE MACHINE WE USED TO TREAT THE RECEPTACLES FOR CONTAINING THE BLACK HOLE? IF WE STILL HAD THAT APPARATUS, ALL OUR PROBLEMS WOULD BE SOLVED!
SORRY... NOW OBSERVE - I AM PERMEATING THE DUBBER RUCK WITH AN ATOMIC ELECTRIC CHARGE IN WUCH A SAY THAT THE VERY SUB-ATOMIC STRUCTURE WILL ASSUME THIS PARGE CHERMANENTLY AND NET YOT EFFECT THE ATOMIC DUCTURE BY STRAMAGING THE ORIGINAL CHARGES OF ITS PATOMIC ARTICLES.
THERE. YOUR DUBBER RUCK WILL RETAIN THAT ELECTRIC CHARGE PERMANENTLY. I YUDN'T WUSE IT IN THE BATHTUB FROM NOW ON, IF YI WERE OU.
ZZT
CRACKLE
I BELIEVE I'M BEGINNING TO FOLLOW YOUR DRIFT, PROF PHOEBUS! BLACK HOLES ARE KNOWN TO CARRY THEIR OWN ELECTRIC CHARGES. IF YOU WERE TO IMPOSE, SAY, A NEGATIVE CHARGE ON SOME RECEPTACLE, THEN A NEGATIVELY-CHARGED BLACK HOLE SNARED IN SUCH A CONTAINER WOULD CEASE IN ITS TRAJECTORY, AND WOULD REMAIN IN STASIS, UNABLE TO CONSUME AN ATOMIC-STRUCTURE WITH SUCH A STRONG NEGATIVE-CHARGE AS ITS OWN!

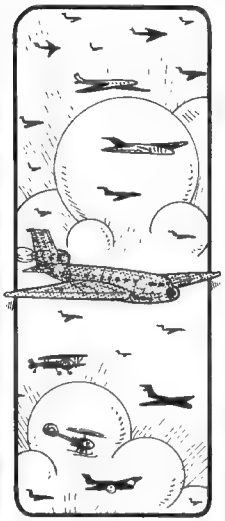
*.. AS SEEN IN "P.P." EPISODE #134, RBCC #138.


YES, BUT NOW ALL THAT IS NEITHER THEER NOR HAIR.
GOSH-ALL-FISH-HOOKS! THE TIME! LOOK AT THE TIME! WHICH STREET IS THIS?
WE'RE CRUST JOSSING 17th STREET
DANGEROUSLY NEAR! RUN FOR IT! THE NEXT PULSE OF THE EXPANDING HOLE IS ONLY SECONDS—
GLORP!
LANCEY... LANCEY, THE ENTIRE NORTH SIDE OF HONOLULU... IT...
EAT ME
NO TIME TO CRY OVER SPILT COCONUT MILK, FEATHER. THE HARBOR IS JUST AHEAD!
DRAWING SCENES LIKE THIS IS A DREADFUL BORE! I SHAN'T DO IT AGAIN!
FRIEND — WHERE CAN WE BOOK PASSAGE TO THE MAINLAND?
HAR HAR! A COMEDIAN! YER TOO LATE, BUD! THERE AIN'T A SPACE LEFT ON A SINGLE DINGHY ON THE ISLANDS!
NOT A DINGLE SINGY?
HEEYY... I RECOGNIZE DAT GUY FROM DA PAPERS! HE'S DA CRACKPOT SCIENTIST WHO'S RESPONSIBLE FOR ALL THIS!
HERE NOW! LET'S BE SPORTING ABOUT THIS. PROF. PHOEBUS CAN'T BE HELD TO BE—
ARE YOU WIT' HIM?
WELL, YES, I—
S.S. REDNECK
YOU'RE CERTAINLY NO GENTLEMEN.
CREAK!
4.

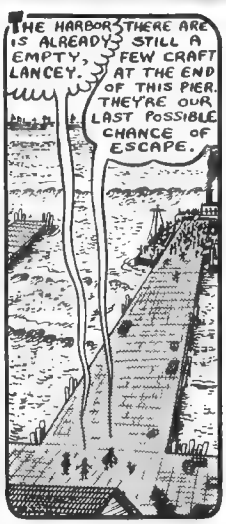

MY WORD.
SPRONG!


CRASH
LIVE BAIT
LIVE BAIT

LANCEY! WHERE—
FEATHER, I DON'T THINK WE SHOULD BOTHER ASKING THOSE FELLOWS FOR A LIFT.

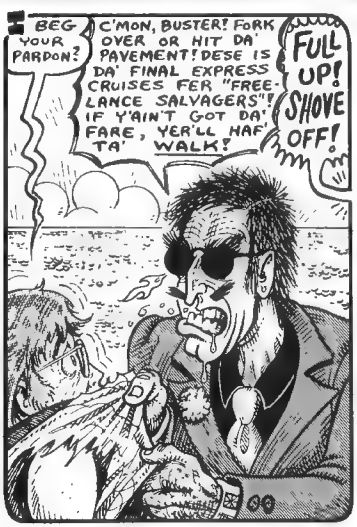


PROF. SMYTE! LOOK BACK AT OAHU! LOOK AT WHAT'S HAPPENING!
NONSENSE, HERR ROATCH. IT IST CHUST A ZIMPLE OPTIKAL ILLUSION. DER MORON MASSES ARE SO QVICK TO FALL FOR PERTVILLABY'S BLACK HOLE POPPYKOCK. UND YET DEY KAN NEFER GRASP PLAUSIBLE, OBVIOUS TINGS LIKE ARYAN SUPREMACY, GENETIC DECADENCE OR ETHNIK GENOCIDE.
FRANK, WE REALLY SHOULD GET THAT OOD BREAK IN THE HULL REPAIRED.

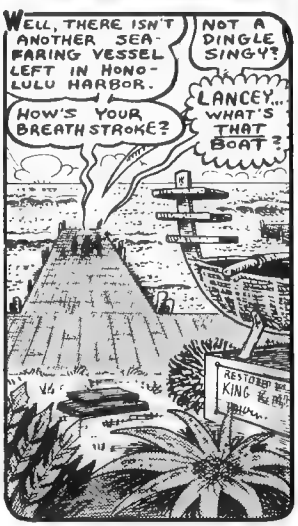

THE HARBOR IS ALREADY EMPTY, LANCEY.
THERE ARE STILL A FEW CRAFT AT THE END OF THIS PIER. THEY'RE OUR LAST POSSIBLE CHANCE OF ESCAPE.

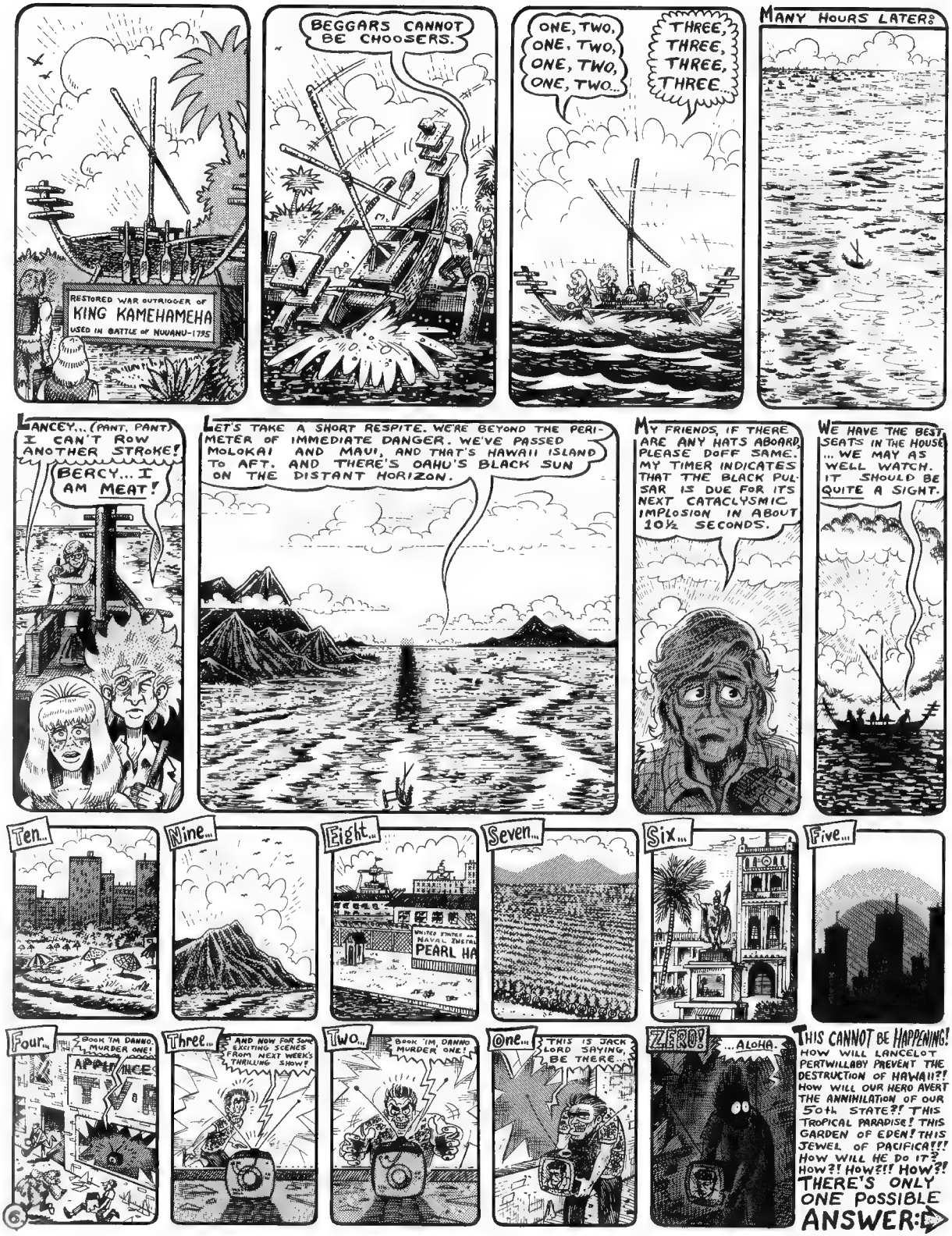
SIR, WOULD YOU SOMEHOW SEE YOUR WAY TO HELP US FLEE THIS DOOMED ISLAND?!
WIT' DA' UTMOST PLEASURE! CLIMB RIGHT ON BOARD!

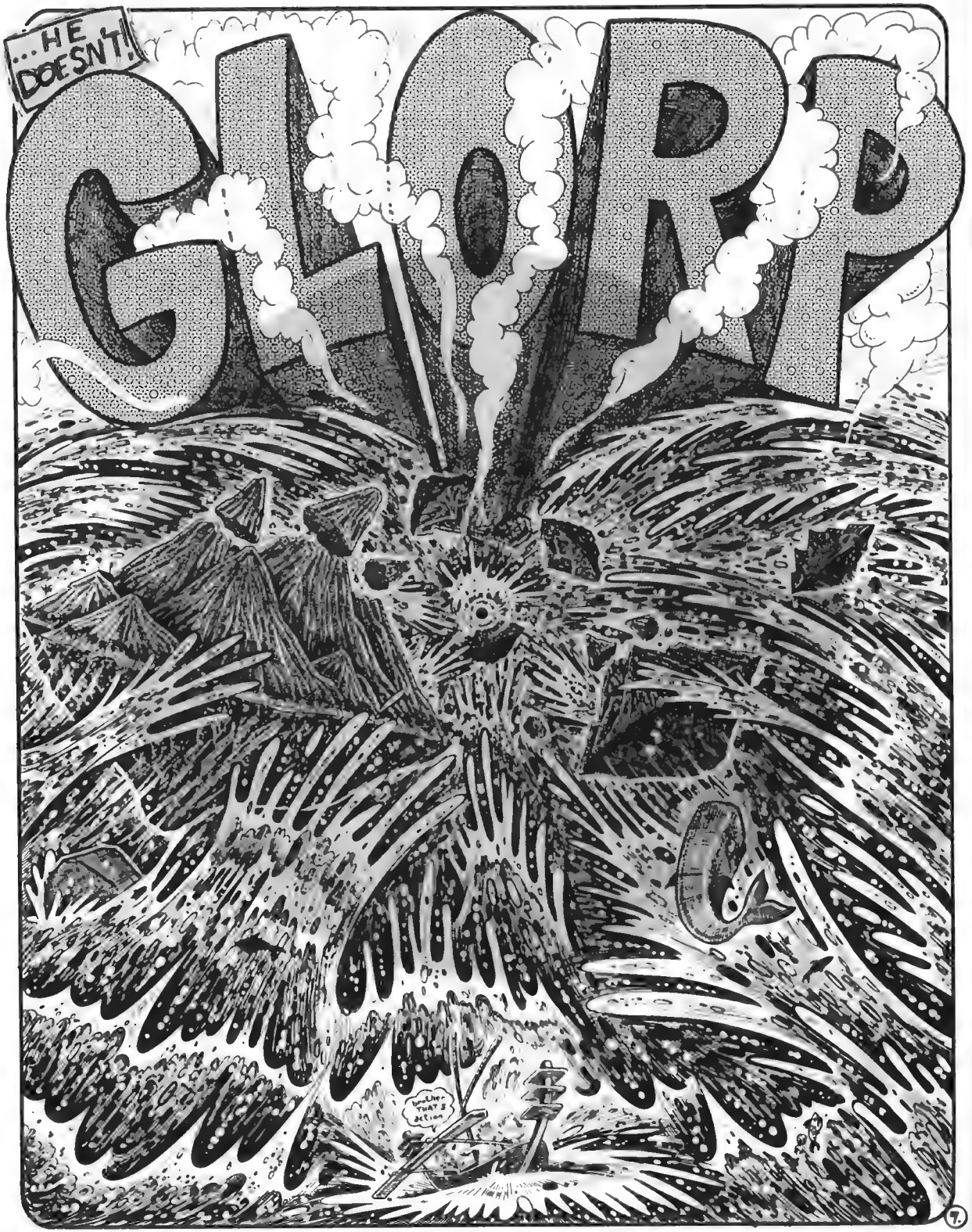
O JOY, O BLISS. COME ALONG FEATHER... PROFESSOR... DODI YO.
YES SIR. WATCH YER STEP, SIR. AN' DAT'LL BE TWO ZENITH CHROMACOLORS, A MAGNAVOX, ANNA' SONY FER DA' BURD.
5


I BEG YOUR PARDON?
C'MON, BUSTER! FORK OVER OR HIT DA' PAVEMENT! DESE IS DA' FINAL EXPRESS CRUISES FER "FREE-LANCE SALVAGERS"! IF Y'AIN'T GOT DA' FARE, YER'LL HAF TA' WALK!
FULL UP! SHOVE OFF!

"HONOR AMONG LOOTERS"?
QUONK!

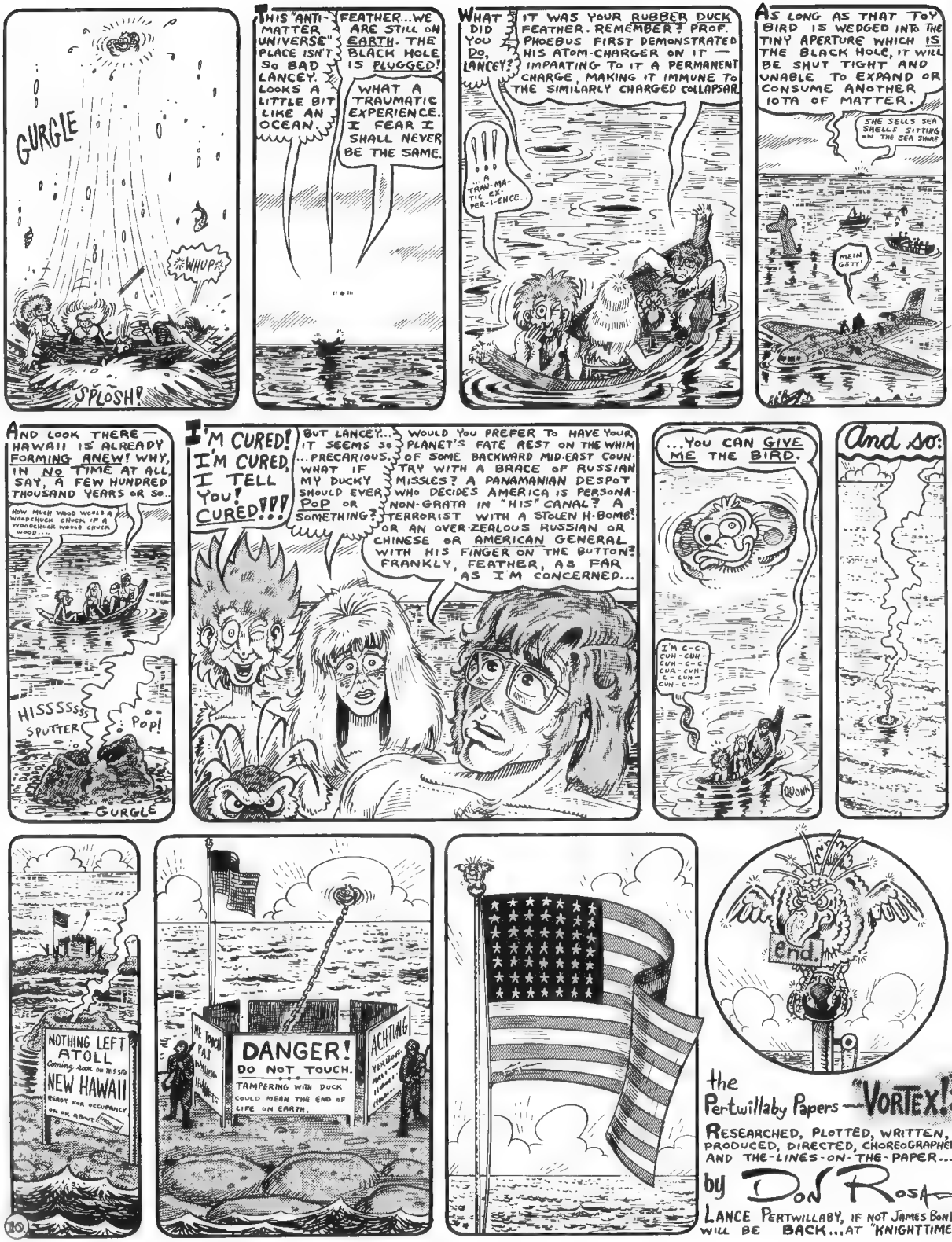

WELL, THERE ISN'T ANOTHER SEA-FARING VESSEL LEFT IN HONOLULU HARBOR.
NOT A DINGLE SINGY?
HOW'S YOUR BREATH STROKE?
LANCEY... WHAT'S THAT BOAT?
RESTORED BY KING


RESTORED WAR OUTRIGGER OF KING KAMEHAMEHA USED IN BATTLE OF NUUANU-1795
BEGGARS CANNOT BE CHOOSERS.
ONE, TWO, ONE, TWO, ONE, TWO, ONE, TWO...
THREE, THREE, THREE, THREE
MANY HOURS LATER:
LANCEY... (PANT, PANT) I CAN'T ROW ANOTHER STROKE!
BERCY... I AM MEAT!
LET'S TAKE A SHORT RESPITE. WE'RE BEYOND THE PERIMETER OF IMMEDIATE DANGER. WE'VE PASSED MOLOKAI AND MAUI, AND THAT'S HAWAII ISLAND TO AFT. AND THERE'S OAHU'S BLACK SUN ON THE DISTANT HORIZON.
MY FRIENDS, IF THERE ARE ANY HATS ABOARD, PLEASE DOFF SAME. MY TIMER INDICATES THAT THE BLACK PULSAR IS DUE FOR ITS NEXT CATACLYSMIC IMPLOSION IN ABOUT 10½ SECONDS.
WE HAVE THE BEST SEATS IN THE HOUSE ... WE MAY AS WELL WATCH. IT SHOULD BE QUITE A SIGHT.
Ten...
Nine...
Eight...
UNITED STATES NAVAL INSTAL
PEARL HA
Seven...
Six...
Five...
Four...
BOOK 'IM DANNO. MURDER ONE!
APPLIANCE
TV
Three...
AND NOW FOR SOME EXCITING SCENES FROM NEXT WEEK'S THRILLING SHOW!
Two...
BOOK 'IM, DANNO MURDER ONE!
One...
THIS IS JACK LORD SAYING, BE THERE.
ZERO!
...ALOHA.
THIS CANNOT BE HAPPENING! HOW WILL LANCELOT PERTWILLABY PREVENT THE DESTRUCTION OF HAWAII?! HOW WILL OUR HERO AVERT THE ANNIHILATION OF OUR 50th STATE?! THIS TROPICAL PARADISE! THIS GARDEN OF EDEN! THIS JEWEL OF PACIFICA!!! HOW WILL HE DO IT? HOW?! HOW?!! HOW?! THERE'S ONLY ONE POSSIBLE ANSWER:


...HE DOESN'T.
GLORP
Brother THAT'S action!

LADIES AND GENTLEMEN- THIS IS YOUR PILOT... WE SEEM TO BE EXPERIENCING SOME MILD TURBULENCE...
...WOULD YOU PLEASE FASTEN YOUR SEAT BELTS.
YES, BUT WE CAN'T REACH THEM!
OH MY GOD! STEWARDESS ...COULD YOU BRING ME SOME KLEENEX?
DONNER-VETTER.
SUBSEQUENTLY, AS FARAWAY AS KRISTIANSUND, NORWAY, AND ELSEWHERE:
Z.
Z.
?
MEANWHILE:
MY STARS AND LITTLE COMETS! THAT EXPANSION MUST HAVE CONSUMED A THOUSAND SQUARE MILES OF OCEAN!
YOU'RE RIGHT, LANCEY! I THINK I CAN SEE WHERE THE WATER LEVEL ON THE SIDE OF THE BOAT HAS DROPPED.
PADDLE! KEEP PADDLING! PEEP KADDLING!
WAIT... WAIT... SAVE YOUR STRENGTH.
HAVE YOU MAWST YOUR LINED?! THAT BLAMN DACK HOLE SEEMS TO BE BETTING GIGGER EVERY SECOND! AND THAT SANGE STRENSATION...
THAT SANGE STRENSATION IS OUR SWIFT REVERSE MOTION. DON'T YOU SEE? THE HOLE IS SWALLOWING THE PACIFIC OCEAN! IT'S PULLING US IN AND WE'RE POWERLESS TO PREVENT IT!
GLOOOORP!
SURF'S UP!
THERE'S THE EDGE OF THE EVENT HORIZON. ONCE WITHIN THAT RADIUS, NO POWER ON EARTH CAN ESCAPE!
I...I'VE NEVER FELT SO TOTALLY HELPLESS! THERE'S SIMPLY NOTHING I CAN DO. THIS IS... THE END.
LANCEY! LANCEY!
GLOR

GLLLLLLLLOOOOOOOOOOORRRRRRRP
GLLLLLOOOOOOORRRRRP
THERE. YOUR DUBBER RUCK WILL RETAIN THAT ELECTRIC CHARGE PERMANENTLY. I YUNT WUSE IT IN THE BATHTUB FROM NOW ON, IF YI WERE OU.
ZZT
GLLLOOOOORRRP
PHONK!
9.


GURGLE
WHUP!
SPLOSH!
THIS "ANTI-MATTER UNIVERSE" PLACE ISN'T SO BAD LANCEY. LOOKS A LITTLE BIT LIKE AN OCEAN.
FEATHER...WE ARE STILL ON EARTH. THE BLACK HOLE IS PLUGGED!
WHAT A TRAUMATIC EXPERIENCE. I FEAR I SHALL NEVER BE THE SAME.
WHAT DID YOU DO, LANCEY?
IT WAS YOUR RUBBER DUCK FEATHER. REMEMBER? PROF. PHOEBUS FIRST DEMONSTRATED HIS ATOM-CHARGER ON IT — IMPARTING TO IT A PERMANENT CHARGE, MAKING IT IMMUNE TO THE SIMILARLY CHARGED COLLAPSAR
!!!
...A TRAU-MA-TIC EX-PER-I-ENCE.
AS LONG AS THAT TOY BIRD IS WEDGED INTO THE TINY APERTURE WHICH IS THE BLACK HOLE, IT WILL BE SHUT TIGHT AND UNABLE TO EXPAND OR CONSUME ANOTHER IOTA OF MATTER.
SHE SELLS SEA SHELLS SITTING ON THE SEA SHORE
MEIN GOTT!
AND LOOK THERE — HAWAII IS ALREADY FORMING ANEW! WHY, IN NO TIME AT ALL, SAY, A FEW HUNDRED THOUSAND YEARS OR SO..
HOW MUCH WOOD WOULD A WOODCHUCK CHUCK IF A WOODCHUCK WOULD CHUCK WOOD...
HISSSSSSS
SPUTTER
Pop!
GURGLE
I'M CURED! I'M CURED, I TELL YOU! CURED!!!
BUT LANCEY... IT SEEMS SO ...PRECARIOUS. WHAT IF MY DUCKY SHOULD EVER POP OR SOMETHING?
WOULD YOU PREFER TO HAVE YOUR PLANET'S FATE REST ON THE WHIM OF SOME BACKWARD MID-EAST COUNTRY WITH A BRACE OF RUSSIAN MISSLES? A PANAMANIAN DESPOT WHO DECIDES AMERICA IS PERSONA-NON-GRATA IN "HIS" CANAL? A TERRORIST WITH A STOLEN H-BOMB? OR AN OVER-ZEALOUS RUSSIAN OR CHINESE OR AMERICAN GENERAL WITH HIS FINGER ON THE BUTTON? FRANKLY, FEATHER, AS FAR AS I'M CONCERNED...
...YOU CAN GIVE ME THE BIRD.
I'M C-C-CUH-CUH CUH-C-C-CUR-CUH-CUH-CUH-C-CUH-CUH-CUH-C-CUH-CUH-CUH

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#106-100 pages--Don Newton cover of The Phantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

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#129-80 pages--SPECIAL KING KONG ISSUE!!-Front cover by Tom Sutton, back cover by Tod Klein and super centerspread by Robert Kline. Kong articles cover the novel, the comic, the movie, the censored scenes, the remake, and more. Also R.C. Harvey's ZERO HERO, The E.C. Artist Collector, Information Center, Critique, RBCC Poll results, Dell Comics and more.

#130-80 pages--FULL COLOR front cover by Tom Sutton of a sword & sorcery scene in a castle, back cover by Ralph Fowler of a symbolic scene from "2001". First installment of Don Rosa's new "Pertwillaby Papers" strip, first "Comicopia", 5 pages of R.C. Harvey's ZERO HERO, article on "The Power of 2001" with unique stills, centerspread of Smaug the dragon by Steve Fabian, five page retelling of PSYCHO with graphic illustrations, index to WDC&S #211-260, "Critique" and more.

#131-84 pages--SPECIAL RAY BRADBURY ISSUE!! - Front cover by Steve Fabian, 2-color back cover by Tom Sutton, centerspread by Mike Zeck, comic strip adaptation of "Time In Thy Flight" by Ron Wilber, and other art by Don Rosa, etc. Many articles on Bradbury including an anotated index to the E.C. comic adaptations.

#132-84 pages--Front cover of Adam Strange by Mike Zeck, back cover of SILENT RUNNING scene by Ralph Fowler. Artist Profile #1 on Mike Zeck, "Adam Strange" article by Howard Siegel with much new art including centerspread and one other page by Tom Sutton as well as another full pager by Mike Zeck. "Films Fantastique" on SILENT RUNNING illustrated by Ralph Fowler.

#133-80 pages--FULL COLOR front cover painting of weird SF scene by FRANK BRUNNER. Back cover of The Destroyer by Mike Zeck. Artist Profile on Steve Fabian.

#135-84 pages-Front cover by Mike Zeck of the Blue Beetle, eight page interview with Tom Sutton including a lot of new artwork, "SPACED: 1998 2/4" by Ron Wilber, Profile on Ron Wilber, conclusion of "The Pertwillaby Papers" by Don Rosa, INFORMATION CENTER, E.C. ARTIST COLLECTOR, etc.

#136-84 pages-Front cover by Mike Zeck and back cover by Dennis Fujitake of The Creeper, article on The Creeper with art by Rosa, Wilber, etc. Eight page SF strip by Fujitake. Artist Profile on Don Rosa. INFORMATION CENTER illustrated by Hilary Barta and more.

#137-80 pages-Front and back covers by Steve Fabian, article by Robert Weinberg on the new writers of the Conan saga. An interview with make-up wizard Rick Baker including stills and a Kerry Gammill illo. ARTIST PROFILE on Kerry Gammill. Part one of "Twilight of the Heroes" by Ron Wilber. Don Rosa's INFORMATION CENTER and more.

#138-80 pages-Front cover by Mike Zeck, back cover by Steve Fabian, both of John Carter of Mars. Article on "John Carter of Comics" with art by Gammill and Hempel. Also 4 pages of THE UNKNOWN WRIGHTSON. Don Rosa's IC plus part one of a new PERTWILLABY PAPERS adventure.

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#140-84 pages- Front cover by Mike Zeck of Capt. Atom and back cover by Mike Zeck of Thor. Long article on Capt. Atom featuring artwork by Kerry Gammill, Tom Sutton, Hilary Barta, Dennis Fujitake and more. Articles on DARK STAR and THE ROCKY HORROR PICTURE SHOW. Also "Twilight of the Heroes", "Pertwillaby Papers". I.C. and more.

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Comic Cuts

2701 Maplewood Dr., Champaign, Ill 61820

SOMETHING THERE IS that irresistible about making lists--top ten lists, top forty lists, and so on. The phenomenon is particularly rampant at year's end when everyone seems compelled to draw up a list of the top somethings. And in that annual compulsion is a clue to the significance to list-making: it's a way of toting up the year, and embracing the flux and multiplicity of life in finite numbers creates the illusion that we are somehow in control of events that are too various for us to actually comprehend let alone master.

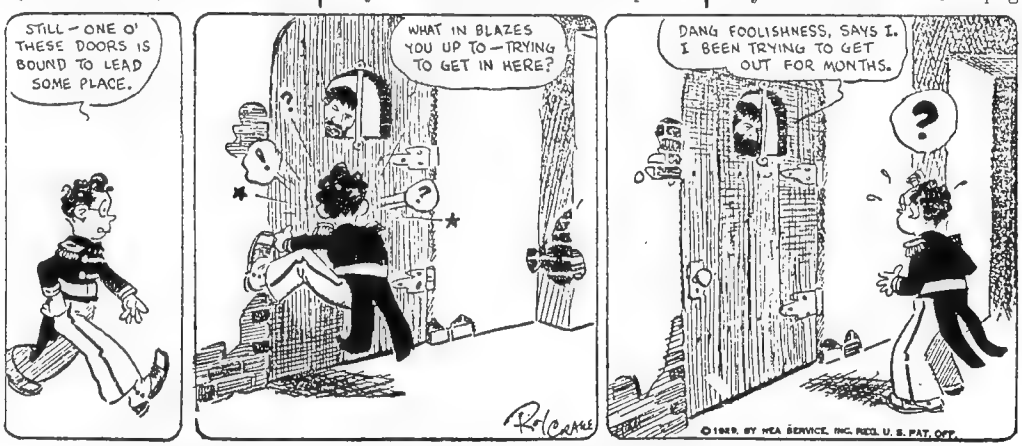
Even though we're scarcely at year's end, I'm compelled to make a few lists myself. In my case, the impulse is sparked by THE BOOK OF LISTS, a 1977 compendium by David Wallechinsky and Irving and Amy Wallace (now available in paperback). Among the lists printed therein is Charles Schulz's "10 Greatest Cartoon Characters of All Time." It was this list that started by thinking, so here it is (next column):

10 GREATEST CARTOON CHARACTERS OF ALL TIME

Charlie Brown and Snoopy
Blondie and Dagwood
Popeye and Wimpy
Krazy Kat
Wash Tubbs and Captain Easy
Superman
Skippy
Skeezix
Little Orphan Annie
Dick Tracy

One can quibble about this list. Not about Schulz's giving a spot to his own creation: many besides Schulz would put Charlie Brown and Snoopy on such a list, and I suspect Schulz included them half in jest anyhow. But Schulz broke the rules of the game. There are 14 "cartoon characters" listed--not 10. And "cartoon" is apparently an omnibus term. If comic book characters as well as comic strip characters are included, should animated cartoon characters be there too? And where's Pogo? Or is POGO excluded because while the strip is great the character isn't? And what about TERRY, PRINCE VALIANT, BARNABY?

These obvious imperfections in the list prompted me to devise my own. And as soon as I started, I realized that greatness may arise from a cartoon's place in history (as a landmark pace-setting accomplishment) or from popularity or from artistry. Which criterion should be used? Clearly, we have here the makings of several lists--not just one. So I made up several lists. For the sheer discipline of it, I made up a rule: 10 entries on each list, no more. They start on the next page.


STILL - ONE O' THESE DOORS IS BOUND TO LEAD SOME PLACE.
WHAT IN BLAZES YOU UP TO - TRYING TO GET IN HERE?
DANG FOOLISHNESS, SAYS I. I BEEN TRYING TO GET OUT FOR MONTHS.
?
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WITH HIS CHARACTERISTIC OATH, Easy enters the WASH TUBBS saga on May 6, 1929. Wash is wandering the catacombs of a castle in "Kandelabra," looking for a way out.

1 LIST #1
THE TEN CARTOON CREATIONS OF GREATEST HISTORICAL SIGNIFICANCE

The objective here is to include those cartoon creations that most affected the growth and development of the medium.

• THE KATZENJAMMER KIDS--Rudolph Dirks' strip was the first to regularly appear in sequential panels, an essential trait of the comic strip (1897).

• MUTT AND JEFF--By appearing regularly in daily newspapers, Bud Fisher's strip established the daily aspect of the comics (1907).

• DESPERATE DESMOND--and its successor, DAUNTLESS DURHAM, by Harry Hershfield, were the first daily continuity strips (1910-13, 1913-14).

• PHIL HARDY--According to Bill Blackbeard's introduction to the Hyperion Press book, George Storm's strip about an orphan lad's adventures was the first adventure strip (1925-26). The decisive criterion, says Blackbeard, is whether or not the threat of death (and its actual presence in a strip) is to be taken seriously. Blackbeard therefore disqualifies LITTLE ORPHAN ANNIE (1924) because of Gray's almost burlesque treatment of death during the 20s. Meanwhile, in HARDY, death was a serious business. But the distinction of being the first adventure strip is of dubious significance with HARDY: the strip ran less than a year (from November to September) and its circulation was not wide. HARDY may have demonstrated the principle of the adventure strip, but it scarcely established the genre. Storm followed with another orphan kid strip, BOBBY THATCHER, in 1927; it lasted longer, but by the time it appeared, Roy Crane's WASH TUBBS (which began in 1924) was also dealing with death as a serious threat.

• WASH TUBBS--Until the unearthing of Storm's work, I'd have listed Crane's great strip as the first adventure strip. While TUBBS must yield the palm to HARDY on that score (and on the most hair-splitting of technicalities--but what else constitute the grounds for these determinations?), Crane's strip is still as much a pace-setter in the adventure genre as either of Storm's. Crane was the first to use authentic and realistically rendered scenes as background, for one thing (in 1924). But even more importantly, in TUBBS adventure was exciting: it was fun as well as dangerous. And as many strips have followed Crane's as have followed Storm's.

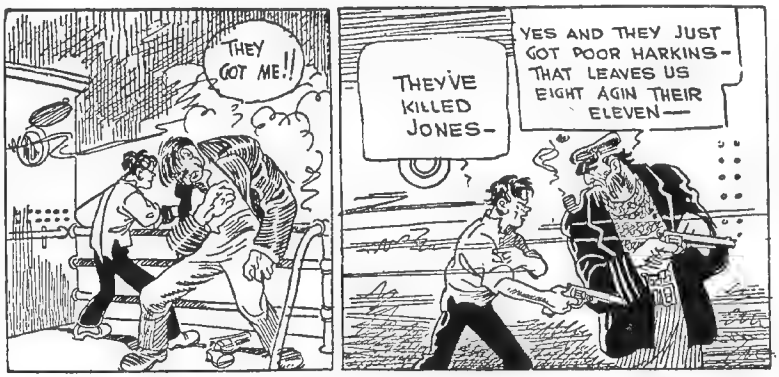
• LITTLE ORPHAN ANNIE--If not technically the first adventure strip (and I wouldn't say it is), Harold Gray's strip was the first to talk politics, and it paved the way for LI'L ABNER, POGO, and DOONESBURY.

• TARZAN--made a place on the comics page for straight, realistic illustration (1929).

• TERRY AND THE PIRATES--raised to new heights the kind of adventure strip that TUBBS inspired by emphasizing character development as well as plot (1934).

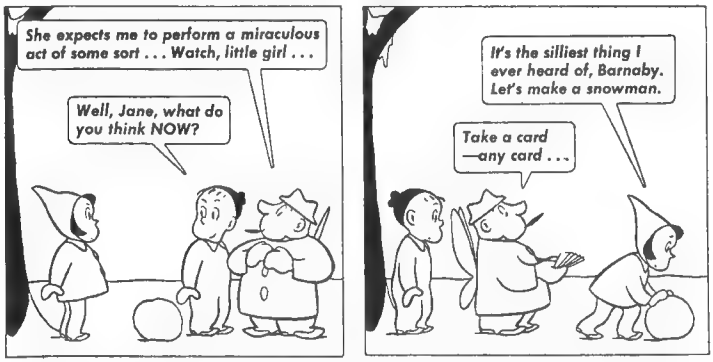
• SUPERMAN--naturally: this creation inspired the entire superhero tradition and may well have established the comic book industry as we know it (1939).

• PEANUTS--began the modern era of funny comics: simple art with sophisticated humor (1949).



Real death in PHIL HARDY, says Bill Blackbeard, makes this strip the first adventure strip.

Sidney Smith's Andy Gump distinguished himself with his middle class avariciousness and his unbelievably constructed visage.


She expects me to perform a miraculous act of some sort . . . Watch, little girl . . .
Well, Jane, what do you think NOW?
It's the silliest thing I ever heard of, Barnaby. Let's make a snowman.
Take a card —any card . . .

One of the initial problems Barnaby faced in Crockett Johnson's strip was that of convincing others that his fairy godfather was real not imaginary. Even Jane, who can see Mr. O'Malley, is not convinced by his magic. It's O'Malley who made famous that expletive of exasperation, "Cushlamochree!"

2 LIST #2
THE TOP TEN CARTOON CHARACTERS

Schulz's idea isn't a bad one--a list of great cartoon characters--so let give you my revision of his list. A great cartoon character, it seems to me, should be memorable--a trait arising from both the popularity of the creation and its uniqueness, its absolute originality and individuality.

- Popeye--clearly one of the most inventive of comic creations; while Wimpy is additional testimony to Elzie Segar's fertile imagination, he hasn't the stature of Popeye.
- Krazy Kat--another absolutely original creation.
- Plastic Man--surely entitled to stand with Popeye and Krazy.
- Jiggs--The recurring formula in McManus' BRINGING UP FATHER is at least as profound as that in KRAZY KAT, and Jiggs, while perhaps not quite so original, is certainly as memorable.
- Andy Gump--of course; Andy is here because he proved that a character of unbelievable grotesqueness could attract and hold the public's loyalty, surely a unique achievement.
- Dagwood--The most enduring of bumbling husbands, he outshines his wife as a comic creation.
- Snoopy--Charlie Brown, while an original, isn't of the same towering originality as his dog.
- The Dragon Lady--probably the most striking of Caniff's many memorable characters; she's here because we remember her in the ambiance of her setting--not because she's such a memorable character in herself.
- Mr. O'Malley--Title characters aren't necessarily the most memorable (as you by now have surely agreed), and it is to the fairy godfather of the title character in BARNABY that the nod goes here.
- Captain Marvel--Of all the superheroes, he (with Jack Cole's Plas) was the only one that was markedly different (until Spider-man, of course; but I said I'd limit this list to 10 entries).

3 LIST #3
THE TOP TEN COMIC STRIPS

Here are listed those strips that tower above their fellows--either because they are unique and inimitable, because they established a standard for their genre, because their graphic treatment was superior, or because (for one reason or another) they didn't make it to one of the other lists. (Yes, I may as well confess: I can't get every worthy strip and cartoonist into individual lists of ten.)

- LITTLE NEMO--Winsor McCay's fantastic art.
- POGO--see List #4.
- LI'L ABNER--see List #4.
- BLONDIE--the epitome of the American domestic comedy strip.
- TERRY--see Lists #1, 2, and 4.
- FLASH GORDON--Raymond's art created a world.
- PRINCE VALIANT--and so did Foster's, and in a spacious format only his art could secure.
- DICK TRACY--the Truth of realism coupled to graphic moralizing; Gould's ghoulish criminals conveyed the moral of his strip.
- PEANUTS--see Lists #1 & 2.
- POLLY AND HER PALS--just as McCay brought fine draftsmanship to the comics, so did Cliff Sterrett import abstract modern art.

Howland Owl and Walt Kelly--life imitating art, or art imitating life?

4 LIST #4
THE TEN GREATEST CARTOONISTS

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The cartoonists on this list, more than any of their fellows, shaped the medium by expanding its possibilities and/or by elevating its accomplishments. They worked frequently with more than a single creation, and so their accomplishments often cannot be singled out (although some can) by naming one strip.

- Roy Crane--If he did not invent the adventure strip, he gave to it much of its essential flavor, and in his imaginative use of Craftint shading, he showed ways of creating the illusion of reality in every panel.
- Milton Caniff--took the vehicle Crane had developed and raised it to even greater heights. With Noel Sickles, Caniff perfected the impressionistic style of realistic rendering, and he single-handedly made character portrayal a vital aspect of adventure strip story-telling. Moreover, he utilized more fully than others at the time cinematic techniques, and in the last 10-15 years, he introduced the repertory concept of a cast of characters among whom the adventures rotate.
- Alex Raymond--established the rival school of realistic illustration, inspiring as many followers as Caniff.
- Jack Kirby--made comic book heroes move; the action continues from panel to panel more markedly these days than before Kirby (once an animation in-betweener) entered the field.
- Rube Goldberg--created a host of comic strips and features (including a panel that depicted the workings of some outlandish invention, for which he got his name into dictionaries), thereby exploiting the nature of the infant medium in a wide variety of ways. Others did the same, but few (if any) as long and successfully as Goldberg.
- Walt Disney--Another rule I tried to make myself follow in drawing up these lists was to omit gag cartoonists, political cartoonists, and animators. (By rights, there should be a top ten list in each of these categories, but I'm lazy.) However, you can't have a list of the top ten cartoonists of all time without including the name of the man who set the pace for most modern animation.
- Will Eisner--explored the cinematic possibilities of the comic strip more adventurously than anyone, inspired a host of artists, and created a character who is undeniably Number Eleven on my list of top ten cartoon characters.
- Walt Kelly--expanded the satirical possibilities of the comic strip to their ultimate by utilizing virtually every capability in the medium, including typography, caricature, allegory, and a special language of his own invention (a Southern-fried dialect capable of infinite nuance as well as towering buffoonery).
- Al Capp--created American mythology in his strip as he satirized the foibles of American life. Capp, like Kelly (only perhaps to a slightly lesser degree), exploited the potential of the medium to an extent seldom reached by any of his fellows.
- Elzie Segar--while not a satirist of the stature of either Kelly or Capp, Segar's inventive comic genius puts him in their company nonetheless. He dealt in melodrama, not allegory or mythology, but he burlesqued the conventions of melodrama and of adventure, creating in the process a morality play of profound dimensions.

NOW TO GIT SOMETHIN' TO EAT! A SEA TRIP ALWAYS MAKES ME HUNGRY!
ME TOO! ESPECIALLY IF I HAVEN'T EATEN FOR THREE DAYS!
12-18
Reg U S Pat Off.
AP Newsfeatures
MEBBE WE KIN GIT A HANDOUT AT THAT OLD CASTLE--IF ANYBODY'S LIVIN' THERE!
LET'S TRY!
SIR OAKY--LISTEN! I THOUGHT I HEARD A SCREAM!
ME, TOO!...
...AND IT SOUNDED LIKE A DAMSEL IN DISTRESS!

Dutiful but bashful, R.B. Fuller's Oaky Doaks was fonder of his horse Nellie than of any damsel.

5 LIST #5
THE TOP TEN ALL-TIME GREATS

By now, it should be apparent that all the preceding lists are but preparation for this one--and that this one is the one I should be offering in place of Schulz's. In effect, this list takes the most significant entries from other lists and combines them into One Vast Imposing List of Greats--without regard to what qualifies each entry. Their qualifications spring from the categories of the other lists. (What fun these games are--and how nicely circular and self-perpetuating.)

Milton Caniff
Popeye
KATZENJAMMER KIDS
TERRY
Superman
Plastic Man
POGO
LI'L ABNER
Walt Disney
Roy Crane

In a list of people, strips, and characters like this one, it is debatable whether or not the creator of a strip or a character could be substituted for his creation in the list. Thus, Dirks and Segar could be rung in for KATZENJAMMER KIDS and for Popeye. Mebbe so. But I, hair-splitter that I am, refer you to the introductory notes to each of the other lists: the things that qualify a strip or a character in the foregoing are different from the things that qualify a cartoonist. And in that state of confusion, I leave you.

—HARV

Cecil Jensen's Elmo was Li'l Abner in a business suit--just as naive, just as anxious to avoid entanglement.

6 LIST #6
MY OWN FAVORITE STRIPS

Since favorites are unabashedly the realm of personal bias, I don't limit this list to a mere 10. That limitation, after all, imposes some disciplinary rigor on the making of lists, but in listing personal favorites all such rigor is inherently forfeit.

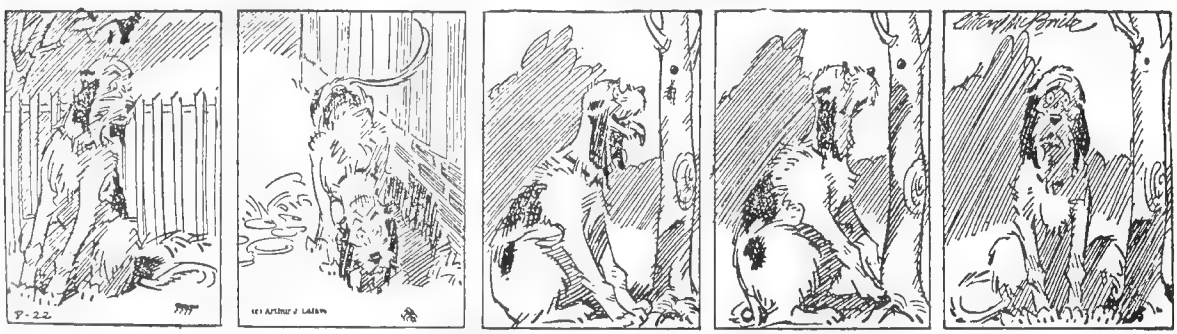
For graphic treatment--
SKIPPY
BARNEY BAXTER
POLLY
GORDO

For novelty and art--
ELMO
OAKY DOAKS
ALLEY OOP (V.T. Hamlin's)

For humor and art--
NAPOLEON
POGO
BARNABY
GASOLINE ALLEY (Dick Moores')
BORN LOSER

For story and art--
TERRY
STEVE CANYON (first three years)

GIRLS OF COMICOPIA will return next time.



Napoleon--Clifford McBride's king-sized dog with a face of human expressiveness.

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6ST - "MIRROR, MIRROR"

#7ST - "THE TROUBLE WITH TRIBBLES"

#8ST - "WHERE NO MAN HAS GONE BEFORE"

#9ST - "SHORE LEAVE"

#10ST - "ARENA"

#11ST - "FOR WHOM GODS DESTROY"

#12ST - "WINK OF AN EYE"

#13ST - "THE CLOUD MINDERS"

"14St - "REQUIEM FOR METHUSELAH"

#15ST - "ALL OUR YESTERDAYS"

#16ST - "THE EMPATH"

#17ST - "THE SAVAGE CURTAIN"

#18ST - "THE DEADLY YEARS"

#20ST - "THE ENEMY WITHIN"

#21ST - "THE MAN TRAP"

#22ST - "THE NAKED TIME"

#23ST - "WHAT ARE LITTLE GIRLS MADE OF"

#24ST - "THE ENTERPRISE INCIDENT"

#25ST - "AND THE CHILDREN SHALL LEAD"

#26ST - "SPOCK'S BRAIN"

#27ST - "SPACE SEED"

#28ST - "DEVIL IN THE DARK"

#29ST - "OPERATION ANNIHILATE"

#30ST - "CATSPAW"

#31ST - "FRIDAY'S CHILD"

#32ST - "WHO MORNS FOR ADONIS?"

#33ST - "THE DOOMSDAY MACHINE"

#34ST - "WOLF IN THE FOLD"

#35ST - "ELAAN OF TROYIUS"

#36ST - "THE CORBONITE MANEUVER"

#37ST - "THAT WHICH SURVIVES"

#38ST - "A PIECE OF THE ACTION"

#40ST - "DAY OF THE DOVE"

#41ST - "AMOK TIME"

#42ST - "THE RETURN OF THE ARCHONS"

#43ST - "JOURNEY TO BABEL"

#44ST - "THE ULTIMATE COMPUTER"

#45ST - "THIS SIDE OF PARADISE"

#46ST - "BALANCE OF TERROR"

#47ST - "LIGHTS OF ZETAR"

#48ST - "SQUIRE OF GOTHOS"

#1SF - RAY BRADBURY SPECIAL
"Burgess Meredith Reads Ray Bradbury"
"Farenheit 451" (movie)
ALFRED HITCHCOCK PRESENTS "Special Delivery" (based on "Boys, Grow Mushrooms in Your Basement").
Total 3 hours

#2SF - "The Night Stalker" (movie)
"The Night Strangler" (movie)
Total 3 hours

#3SF - WILLIAM SHATNER SPECIAL
"The Horror at 37,000 Feet" (movie)
"The Transformed Man" (From a rare record album).
Total 2 hours

#4SF - "Planet Earth" (movie)
2 hours

#5SF - TWILIGHT ZONE
"To Serve Man'
"Nightmare at 20,000 feet" (stars William Shatner)

#6SF - TWILIGHT ZONE
"And When The Sky Was Opened"
"The Odyssey of Flight 33"

#7SF - TWILIGHT ZONE
"The Monsters Are Due On Maple Street"
"Walking Distance"

#8SF - ARCH OBLER's DROP DEAD
This is a collection of some of the most frightening radio broadcasts ever done, including "The Chicken Heart", "The Dark" (in which people are literally turned inside out), and others.

#9SF - "THE MAKING OF STAR WARS"
as told by C3PO and R2-D2. A behind the scenes look at the making of possibly the best SF movie of them all. One hour.
$4.00

OUTER LIMITS TV SHOWS

#1LT - "DEMON WITH A GLASS HAND"

#2LT - "GALAXY BEING"

#3LT - "ONE HUNDRED DAYS OF THE DRAGON"

#4LT - "MAN WITH THE POWER"

#5LT - "ARCHITECTS OF FEAR"

#6LT - "THE SIXTH FINGER"

#7LT - "THE ZANTI MISFITS"

#8LT - "THE MICE"

#9LT - "NIGHTMARE"

#11LT - "ADAM LINK, ROBOT"

#12LT - "SOLDIER"

#13LT - "TOURIST ATTRACTION"

#41C - MOVIE CLASSICS
"Mysterious Island"
"The Abominable Snowman"
3 hours

#42C - MOVIE CLASSICS
"Jason & The Argonauts"
"Day The Earth Stood Still"
3 hours

#43C - MOVIE CLASSICS
"Journey To The Center Of The Earth"
"Fantastic Voyage"
4 hours

44C - MOVIE CLASSICS
"War Of The Worlds"
"The Time Machine"
4 hours

45C - MOVIE CLASSICS
"King Kong"
"The Thing"
"Island Of Lost Souls"
4 hours

46C - MOVIE CLASSICS
"7TH Voyage Of Sinbad"
"Planet Of The Apes"
4 hours

47C - MOVIE CLASSICS
"Silent Running"
"The Forbin Project"
4 hours

48C - MOVIE CLASSICS
"The Andromeda Strain"
"The 7 Faces Of Dr. Lao"

SUPPLEMENT #1

THE PHANTOM EMPIRE

792 Bateswood Dr., #3 Houston, Texas 77079

All units listed below are radio shows unless otherwise indicated and run approximately one hour each unless otherwise noted.
PRICE:
REEL: 1200 foot (4 hours) = $9.00. 2400 foot (8 hours) = $15.00. Please add 50¢ extra per reel for postage.
CASSETTE: One hour $3.50. Four or more hours $3.00 per hour. Please add 25¢ per hour for postage.

old-time radio

#73R - HALLS OF IVY (2 shows)
starring Mr. & Mrs. Ronald Coleman.
"A shy old bachelor acquires a lady friend"
"Mrs. Hall judges tryouts for a campus play"

#74R - SPACE PATROL (2 shows)
"The Cebrascope"
"The Return of Prince Bacharatti"

#75R - MR. DISTRICT ATTORNEY (2 shows)
"Spring Fever" 5/19/48
"The Deadly Snowflake"
(Both Ipana & Sal Hepatica)

76R - JACK BENNY 11/16/47
(Lucky Strike)
EDGER BERGEN & CHARLIE McCARTHY guests The Mills Bros. 2/25/52
(Coca-Cola)

77R - STRAIGHT ARROW 1/7/50
(Nabisco)
THE ANDREWS SISTERS SHOW 12/31/44
(Kelvinator)

78R - THE HALLS OF IVY 1st show 10/4/50
(Schlitz Beer)
SPIKE JONES SHOW guest Jack Owens 11/7/47 (Coca-Cola)

79R - SPIKE JONES SHOW guest Diana Lynn 6/18/49 (Coca-Cola)
TRIBUTE TO THE SHRINERS with Bob Hope, Dinah Shore, Spike Jones, Roy Rogers

80R - ROY ACUFF SHOW (2 shows)
Programs #1 & 2
(Royal Crown Cola)
DR. PEPPER TREASURE HUNT Sept. 1939
(Dr. Pepper)
EDDY ARNOLD SHOW program #23

#81R - THE RED SKELTON SHOW (2 shows)
2/13/52
2/20/52
(Both Blue Star Blades)

#82R - HOPALONG CASSIDY (2 shows)
"Murder On The Trail"
"Hoppy Takes A Chance"

#83R - BING CROSBY CHESTERFIELD SHOW
(2 shows)
3/15/50 guests Gary Cooper and Gary Crosby
3/22/50 guests Philip and Dennis Crosby
(Both Chesterfield)

#84R - SUSPENSE (2 shows)
"Ghost Hunt" with Ralph Edwards
"Rave Notice" with Milton Berle
6/23/49 10/12/50
(Both Autolite)

#85R - YOUR HIT PARADE 7/31/48
(Lucky Strike)
THE JIMMY DURANTE SHOW guest Dorothy Lamour 4/7/48
(Rexall)

#86R - COKE TIME starring Eddie Fisher
Program #330
(Coca-Cola)
CLUB 15 starring Dick Haymes with The Andrews Sisters. 9/23/49
(Campbells)
HARRY JAMES from Meadowbrook West 2/14/46
PAUL WHITEMAN 12/21/38

#87R - THE WHISTLER
"One Man Jury"
(Signal Oil Co.)
X-MINUS ONE
"Dwellers in Silence"

#88R - THE MYSTERIOUS TRAVELER
"The Man Insects Hated"
STORIES BY OLMSTEAD
"The Outcasts"

#89R - BIG BAND BROADCASTS
Harry James from Casino Gardens 9/23/45
Glen Gray "Here's To Vets"
Harry James from Meadowbrook West 2/14/46

#90R - BIG BAND BROADCASTS
PAUL WHITEMAN CHESTERFIELD SHOW 12/31/38
(Chesterfield)
CLAUDE THORNHILL "One Night Stand" #216

#91R - BIG BAND BROADCASTS
Charlie Spivak "One Night Stand" 2/22/45
Elliot Lawrence "One Night Stand"

#92R - THE SHADOW (2 shows)
"The Cat That Killed"
"GUN ISLAND" 10/23/38
(Blue Coal"

#93R - THE LIFE OF RILEY
"Phony Screen Test"
EDDIE CANTOR SHOW guest Esther Williams 10/18/44
(Bristol Myers)

#94R - WEIRD CIRCLE
"The Thing in the Tunnel"
LIGHTS OUT
"Sub Basement" 8/24/43

#95R - EDDIE CANTOR PABST BLUE RIBBON SHOW 5/6/48
(Pabst)
SPOTLIGHT BANDS with Harry James
ADVENTURES OF BABE RUTH #9

#96R - THE SHADOW (2 Shows)
"Death Prowls At Night"
"Guest Of Death"
(Blue Coal"

97R - ALL STAR WESTERN THEATRE
(2 shows) with Foy Willing & The Riders of The Purple Sage.
8/2/47
9/9/47
(Both Webers Bread)

98R - HOPALONG CASSIDY (2 shows)
"Dead Man's Hand"
"The Rainmaker Of Eagle Nest Mountain"

99R - SPACE PATROL (2 shows)
"The Red Demon Of Venus"
"Descendents from the Black Star"

100R - TARZAN (2 shows)
"Lake Of Blood" 6/21/52
"Jungle Heat" 6/28/52

101R - DENNIS DAY SHOW
"Sponsor for a new show"
FIBBER McGEE & MOLLY
"Zyther Lessons" 5/16/39
(Johnsons Wax)

102R - THE SHADOW (2 shows)
"Curse Of The Guilty"
(Blue Coal)
"Message From The Hill"

103R - INNER SANCTUM
"The Wailing Wall"
(Lipton)
SUSPENSE
"The House in Cypress Canyon"
(Roma Wines)

104R - DUFFY'S TAVERN
"The Coming Out Party"
(Ipana)
BURNS AND ALLEN 9/30/48
(Maxwell House)

105R - FIBBER McGEE & MOLLY
"Escaped Convicts" 5/30/39
(Johnsons Wax)
EDDIE CANTOR SHOW
"Christmas Show" 12/20/44

106R - THE MILTON BERLE SHOW
3/2/48
(Philip Morris)
THE LIFE OF RILEY
"Riley's sister wants to marry a bookie"

107R -

107R - JACK BENNY SHOW
guest Ingrid Bergman
(Lucky Strike)
MYSTERIOUS TRAVELER
"Last Survivor"

108R - COMMAND PERFORMAN
"Parody of Dick Tracy"
with Bob Hope, Jerry Colona, Bing Crosby, Dinah Shore, etc.

109R - THE SHADOW (2 shows)
"Valley Of Living Terror"
(Carey Salt)
"The Ruby Of Caval"

110R - EDGAR BERGEN & CHARLIE McCARTHY
guest Kennan. 9/9/45
SONGS BY MORTON DOWNEY
12/14/48
(Coca-Cola)

111R - GUNSMOKE
"Ramirez Daughter"
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Murder On The Riviera"

112R - ESCAPE
"North of Polaris"
THE SHADOW
"Traffic in Death"

113R - EDGAR BERGEN & CHARLIE McCARTHY
guest Margaret O'Brien 11/18/45
THE RALEIGH SHOW
with Tommy Dorsey. Guests Jack Benny and Bing Crosby.
(Raleigh & Kool)

114R - PHIL HARRIS - ALICE FAYE SHOW
"Remley's Aunt Visits"
(Rexall)
LUM & ABNER (2 shows)

115R - MY LITTLE MARGIE
"Dad's Birthday"
THE GREAT GILDERSLEEVE
"Kathy Lee"

116R - SMILIN ED & HIS BUSTER BROWN GANG 1940
(Buster Brown Shoes)
JACK ARMSTRONG
"Land Of The Sky" 2/20/42
(Wheaties)
CAPT. MIDNIGHT
Chapter 23, 1939
(Skelley Oil)

117R - SUSPENSE
"The Trap"
(Autolite)
THE RED SKELTON SHOW
"Deadeye & The Western Dance"

118R - FIBBER McGEE & MOLLY
"Molly receives a mysterious box of candy"
IT PAYS TO BE IGNORANT
"First question on Henry the VIII"

119R - EDGAR BERGEN & CHARLIE McCARTHY
guests Abbott & Costello, and Judy Garland
(Chase & Sanborn and Royal)

120R - PHIL HARRIS - ALICE FAYE SHOW
10/24/48
(Rexall)
AMOS & ANDY 10,000th SHOW
(Rexall)

121R - THE ALDRICH FAMILY
"The Babysitters" 5/11/44
HARRY LIME, THE THIRD MAN
starring Orson Wells.
"The Painted Smile"

122R - SAM SPADE
"Flopsey, Mopsey Cottontail"
(Wildroot Cream Oil)
CLUB 15
with Bob Crosby & The Andrew Sisters.
THE JACK SMITH SHOW
6.29/51
(Tide)

123R - ARCHIE ANDREWS
"The Halloween Party"
(Swift)
SAM SPADE
"The Stopped Watch Caper"
(Wildroot Cream Oil)

124R - THE LONE RANGER
"The Wilson Bros."
MARK TRAIL
"Tracks of Death"
(Kellogg's Corn Flakes)

125R - PHIL HARRIS - ALICE FAYE SHOW
10/31/48
(Rexall)
BERGEN & CHARLIE McCARTHY
guest Don Ameche
(Chase & Sanborn and Royal)

126R - NATIONAL BARNDANCE
10/2/43
(Alka-Seltzer)
LUM & ABNER
"Lum fakes a nervous breadown"
SUPERMAN 1/31/45
(Kellogg's Pep)

127R - MR. CHAMELEON
"The Perfect Maid Murder Case"
(Bayer Aspirin)
HARRY LIME, THE THIRD MAN
starring Orson Wells
"Man Of Mystery"

128R - FRED ALLEN
11/28/48
(Ford)
THE GREAT GILDSLEEVE
"The Suggestion Box"

SPECIALS

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REEL: $10.00 plus 50¢ postage.
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#SP5 - All the shows contained on units 81R, 82R, 83R, 84R, 85R, 86R, 87R, 88R. 8 hours.
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The WSA DIRECTORY Committee, under the auspices of the WSA PROGRAM, in consideration of the success of the WSA Directory, announces the forthcoming publication of a SECOND directory broader in scope than the WSA Directory. This second directory will be known as the...

FANDOM DIRECTORY

... and will list FREE OF CHARGE, ANY MEMBER OF FANDOM!!!

IF YOU ARE A COLLECTOR, DEALER, COLLECTOR-DEALER, FAN, or just an interested party, whose interests include COMICS, PULPS, PAPERBACKS, HARDBACKS, ART WORK, SCIENCE FICTION, STAR TREK, STAR WARS, or related memorabilia, and allied materials, including FANZINES, ART-ZINES, etc., YOU are entitled to be listed in the FANDOM DIRECTORY FREE OF CHARGE.

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The FANDOM DIRECTORY will be published on or about October 1, 1978.

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302

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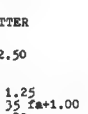

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In Ecstasy Oblivion #3, Earl Culer far surpasses himself as an artist. He contributes a thirty-two page epic entitled, "The Holy Order Of The Riders Of The Plains". It is the story of Sister Tara and the struggles which she encounters because she is an outlawster in the Holy Order.

The reproduction of Earl's artwork enhances his fine lined and detailed talent. The realism and quality of the artwork is something that is rarely consistently seen in fan talent.

Also in this issue is the short story, "Judgement Day" by Michael R. Twitney--whose stories from last issue were some of the best liked by the readers, he also returns with more artwork.

Mike Mooney illustrates, "Where, Oh Where, Is Poor Little SHUMAL?" by C. Robert Oliver,Jr. A sequel to "A Sound Ship Captain's Last Thoughts" which appeared in EC #3. It is a tale where the freighter SHUMAL outwits a Tenje warship.

"Cosmic Calling" is a short strip written by Daniel Watson and illustrated by Earl Davidson, it's of how a man combats the Loneliness of travelling in space alone.

Clay McBride illustrates, "The Return Of The Red Falcons" by C. Robert Oliver, Jr.

Tom Miller contributes,"Ambassador from Earth".

The issue concls es with more artwork by Ken Tenaz, Ted Whitby, and a cover by Lari Davidson. Ecstasy Oblivion is a magazine of art and story and costs only $1.25 per issue, or $6.00 for a 4 issue subscription.

In issue #2:
"Tieslock" a novelette by C. Robert Oliver, illustrated by David Heath.
"Hell On My Mind" by Michael R. Tierney.
"Woman Of Thought" by Daniel Watson.
"Synthetic Savior" by Oscar Bennett.
"Transfiguration" by Earl Culer.
"The Poemis" by Ken Tenaz.
"Final Conqueror" by Michael R. Tierney.
With artwork by Bruce Boyer, Jeff Waigil, Michael R. Twitney, Ted Whitby and David Heath Jr. It is 52 8½11 inch pages long for only $1.25.

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In issue #1:
"A Sound Ship Captains Last Thoughts" by C. Robert Oliver.
Deadly Is The Desert Sandman" by David Vaughn.
Starwalker" by Dan Beck.
"The Victim" by John Jacob.
"To Rule" by Jeff Carnon.
"Lovely Gallows" by Steve Semiath.
"I Priest" by Jim Culver.
"The Soul Belongs To Satan" by Henery Klaus.
"An Artist Must Have Sight" by Henery Klaus.
With artwork by Bruce Boyer, Dave Johnson, and David Vaughn. It is 28 8½11 inch wraparound pages.

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ENTERPRISE INCIDENTS #3 = $3.00 - Full color front and back covers from "The Menagerie". A 14 page recap of "The Menagerie" using over 50 stills. An article on Jeffrey Hunter. "How Those Star Trek Devices Really Work". An article on Gene Roddenberry. "The Star Trek Bloopers - Part One", "The Star Trek Archives", three pages of Ralph Fowler art and more.

ENTERPRISE INCIDENTS #4 = $3.00 - Full color back cover painting by Morris Scott Dollens. Eight page recap of "The Doomsday Machine". Artwork by Ron Wilber and Ralph Fowler. Articles and interview with Shatner, plus regular features.

TREK #6 = $3.00 - Full color front cover STILL of Kirk from "Amok Time", an article on "2001: A SPACE ODYSSEY", the second part of the "Star Trek Special Effects Models" article, Enterprise diagram, "Star Trek Comics - Part One" & more.

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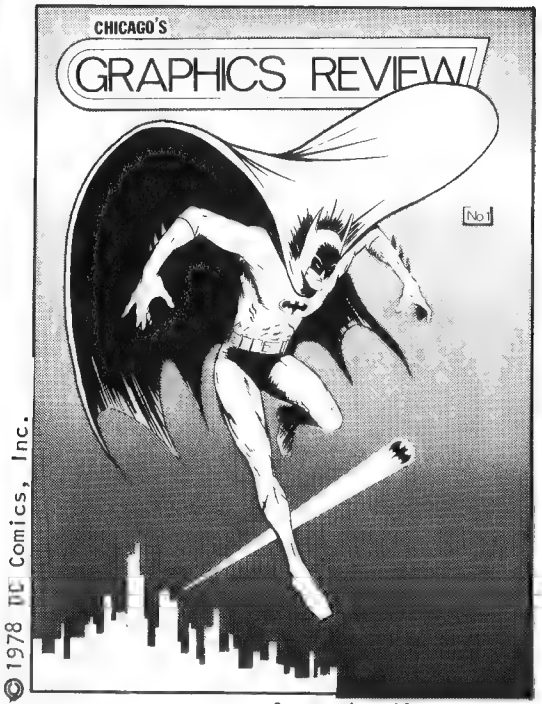

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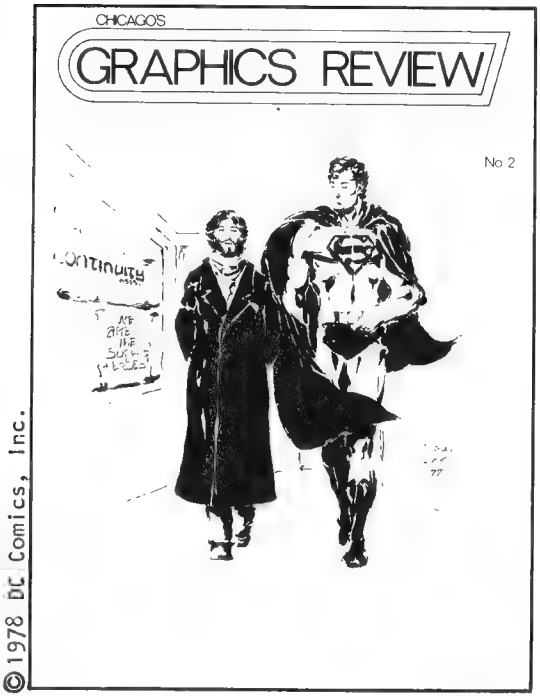

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EAGLESTAR

NUMBER 2

Our feature story this issue is HATED IS MY ANCESTOR. It is a illustrated SF saga with our characters from EAGLESTAR NO. 1. It is done in airbrush by LYNSKI. We have a letters page from readers of our first issue with a editorial and a recap of last issues story.

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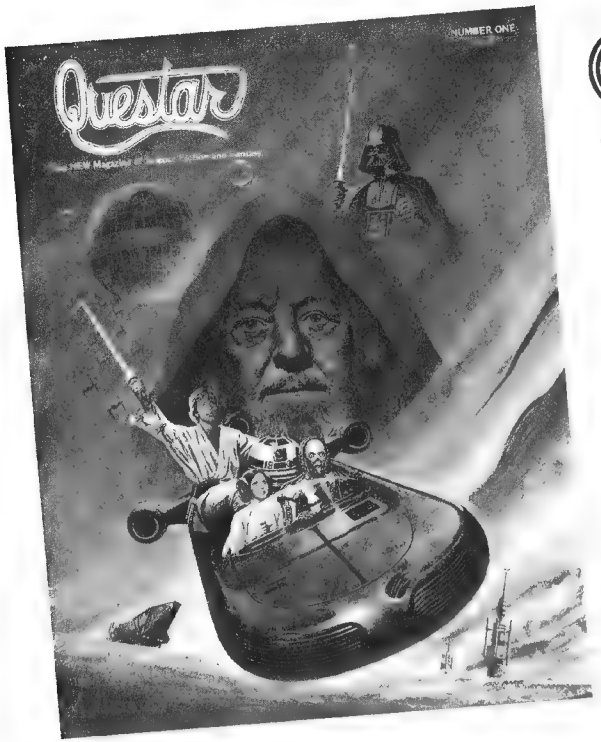

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an editorial of sorts by William G. Wilson, Jr.

"THE TRIUMPH OF STAR WARS"
speculation and anticipation by William W. Cantey

"COSAGE THE COSMIC AGENT"
graphic story by Steve Ditko

" BACK THROUGH THE LOOKING GLASS"
fantasy fiction by William G. Wilson, Jr.

"A BURDEN OF GUILT"
fiction by William James Reynolds

"CLOSE ENCOUNTERS WITH STAR WARS"
a personal account by James Van Hise

"A WORD FROM OUR SPONSOR"
fiction by William James Reynolds

"ROGG"
graphic story by Gene Day and Dave Sim

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William Cantey
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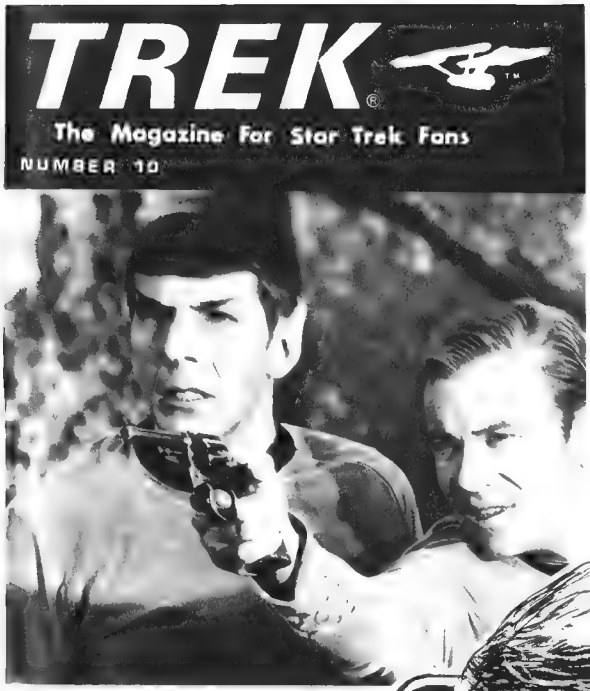

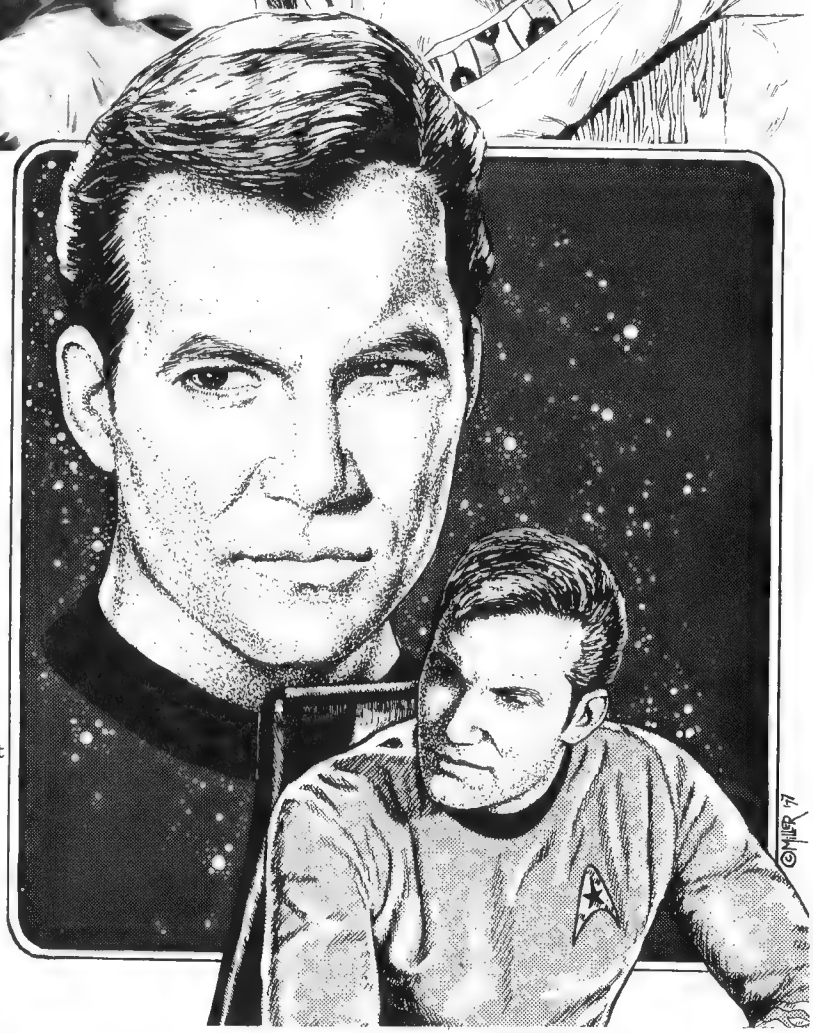

You may have seen the recently published paperback THE BEST OF TREK. That paperback presented material culled from the pages of the magazine TREK. The tenth issue has just been published and it's a special issue on Captain Kirk. One of the nicest features in it is "A Brief Look At Kirk's Career" in which Leslie Thompson indulges in some interesting and well conceived fan fiction in presenting a historical perspective on Kirk's years prior to his command of the Enterprise. There are also various other articles on Kirk which analyze everything from his duties on the Enterprise to his popularity. There is also a good critique on William Shatner as an actor, which includes some rare stills from some of Shatner's other acting stints. There's also a lot of other unusual stills from various ST episodes. Unlike past issues of TREK, this issue has no non-STAR TREK features whatsoever.

This issue also features some nice ST fan art by such notable as Monica Miller and Joni Wagner.

As usual there are full color front and back covers, the back being a montage of various ST scenes while the front is Kirk and Yeoman Rand.

The available issues of TREK are: #6 ($3.50), #7 ($3.00), #8 ($3.00), #9 ($2.50) and #10 ($2.50). Add 50¢ postage on all orders. All orders are mailed with heavy protective cardboard.

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ENTERPRISE INCIDENTS

NUMBER 1-5

FULL COLOR COVERS

ENTERPRISE INCIDENTS #1 - Front cover in color by STEVE FABIAN, recap of the episode "Amok Time" spanning ten pages with many rare stills, an article on the "Star Trek Special Effects Models", interviews with James Doohan, Gene Roddenberry, Norman Spinrad, George Takei and John Colicos (Kor in "Errand of Mercy") and more.

ENTERPRISE INCIDENTS #2 - Color cover of Spock and McCoy in the mind meld from "Mirror, Mirror", a photo recap of "Mirror, Mirror" using over 30 choice stills plus an analysis of the episode, a previously unpublished interview with DeForest Kelley, THE STAR TREK ARCHIVES (which reprints old newspaper & magazine articles on STAR TREK), an article on Nimoy as Sherlock Holmes, Ralph Fowler art and more.

ENTERPRISE INCIDENTS #3 - Special issue on "The Menagerie" has full color cover stills from it, a photo recap of the episode using over 45 stills, an analysis of the episode, an article on Jeffrey Hunter, our first feature on the STAR TREK BLOOPERS, plus the regular features THE STAR TREK ARCHIVES, THE STAR TREK REVIEW (a critique column on ST items), an article on Gene Roddenberry, Ralph Fowler art and more!

ENTERPRISE INCIDENTS #4 - Color back cover painting by Morris Scott Dollens, color front cover is a scene shot but never used in an ST episode. "The Doomsday Machine" is retold using a photo recap of over 25 stills, many being special effects. There is a 3 page interview with William Shatner, 8 pages of profile, a rare TWILIGHT ZONE still with him, plus more STAR TREK BLOOPERS, THE STAR TREK ARCHIVES, Fabian art, a letter column and more.

ENTERPRISE INCIDENTS #5 is now available and features a recap of "This Side of Paradise" using over 40 stills, an article comparing STAR TREK with STAR WARS, Star Trek bloopers and more including full color covers.

SUBSCRIPTIONS BEGIN WITH ISSUE #5 or #6 (specify which) and are 4/$10.00 or 8/$20.00.

SINGLE COPIES ARE: #1 ($3.00), #2 ($3.00), #3 ($3.00), #4 ($3.00) and #5 ($2.50). Add 50¢ postage to all orders other than subscriptions. See other side for info on E.I. #6 and beyond.

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Why the change in ENTERPRISE INCIDENTS? Because as pleased as we have been with what we have accomplished in E.I., we always seemed to run out of pages before we could present all we wanted to. Plus, we feel that we have been ignoring a very active and vibrant sector of STAR TREK fandom. The fan fiction zines. There are some exciting things being done in ST fan fiction, as well as some unusual things. Our expanded format will attempt to begin exploring all of them. For instance...

"FAN FICTION: IS IT LEGAL OR MERELY TOLERATED?" We will attempt to set the record straight on exactly what the situation is.

"THE FAN FICTION ZINES" - In which we discuss and analyze the zines currently available from a general standpoint.

ZINE EDITORS TAKE NOTE!
The column "The Star Trek Review" will now concern itself primarily with fanzines, as opposed to prozines and news-stand publications. SEND US YOUR ZINE FOR REVIEW! Due to the fluctuating nature of zine publishing we don't know about everyone who's out there.

"K/S FICTION: SYNDROME OR SERIOUS WRITING?" Here we explore the touchy subject of a subgenre which recently emerged in ST fan fiction. A lot of research is going into this piece.

We will also be interviewing notable fan writers as well as presenting fan fiction ourselves. Some will be staff written but we are interested in submissions from you the reader (please include return postage).

But what about the features which have made ENTERPRISE INCIDENTS so popular thus far? We're keeping them! E.I. isn't changing its format so much as it's expanding it. E.I. #6 will still feature a photo-recap of "Balance of Terror". It will still present the fantastically popular features "THE STAR TREK BLOOPERS", "THE STAR TREK ARCHIVES" (which presents old magazine articles on ST) and all the rest including full color covers by RALPH FOWLER and more. And all in the same type of high quality format as TREK.

PUBLICATION DATE: JULY 1978

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WOOD'S STILL DOING IT!

I have decided to become my own publisher ... There are several books I want to do, Sally Forth and Cannon, of course, and then I'm going to publish THE WIZARD KING and WARP, a crazy SF-fantasy mag. I will eventually publish WOODWORK, which will be a big art book, but for the time being, I'll publish The WOODWORK Gazette, a sort of newsletter.

To do this I'll need to raise some capital. This is where you come in ... I'd like you to join THE FRIENDS OF ODKIN. Initiation fee and dues until Jan. 1, 1980 are ten dollars. For your money you will receive:

An original drawing of Odkin, Nudine, Sally or Snorky, inscribed to you and signed. (Please specify which you want. And please do not request anything else. This is going to be tough enough!)
A certificate of membership
A wallet-size membership card
Four free issues of the newsletter, The WOODWORK Gazette.
25% off on all books I publish.
An honorary diploma from the Wally Wood Art School.

There will be 4 issues of Sally and 4 of Cannon ... I may decide to continue Sally at some future time. Snorky will definitely appear in WARP. Possibly in LUNAR TUNES, a SF satire. Or a guest shot in NUDINE, which you may remember from WITZEND.

The first chapter of THE WIZARD KING will be published soon in France, and will probably be serialized in HEAVY METAL.

So join THE FRIENDS OF ODKIN ... and tell your friends! If you send me $16, you will receive Sally and Cannon at the member discount. You must state that you are 21 for Cannon.

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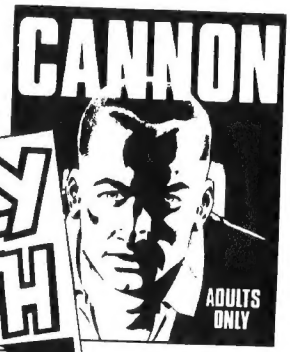

MAKING STAR WARS

SPECIAL ANNOUNCEMENT CONCERNING CINEFANTASTIQUE VOL 6 NO 4/VOL 7 NO 1
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A Double Issue containing 96 pages, twice the usual number, including 24 pages in full color

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interviews with 24 of the artists, technicians and actors who made STAR WARS possible, including:

GARY KURTZ: Producer
Read his plans for STAR WARS II; his surprising choice of directors to helm the sequel; his reaction to George Lucas' revealing interview in Rolling Stone;

JOHN DYKSTRA: Special Photographic Effects Supervisor
Our longest interview, with the man responsible for putting together Industrial Light & Magic, the special optical effects unit that made STAR WARS possible, revealing how it all came about;

JOHN STEARS: Production and Mechanical Effects Supervisor
The man who designed and built R2D2 and C3P0 and a host of other props and gadgets required for the live action filming in England; read how he licked the problem of the light sabres;

RICK BAKER, DOUG BESWICK, LAINE LISKA: 2nd Unit Makeup
The people who brought you the Cantina, part of it at least, explain which alien is which and who did what, not to mention the madness that took place on the set that day—all had a riot to be sure;

RICHARD EDLUND: 1st Effects Cameraman
The cameraman responsible for that first majestic shot of the Star Destroyer zooming into the frame; read about the filming of the incredibly complicated dogfight sequences;

DENNIS MUREN: 2nd Effects Cameraman
The cameraman responsible for the Millenium Falcon's leap into hyperdrive, the X-wing fighter peel-offs, and more, all explained in understandable detail;

KEN RALSTON: Assistant Effects Cameraman
Read the inside story of how the effects people felt about the film while it was being made, and the events of that amazing day when they all got together for its first screening;

ROBERT BLALACK: Composite Optical Photography
One of the key individuals at Industrial Light & Magic involved in making the blue screen process almost flawless in compositing the various effects elements; read how all the past problems were licked;

JOE JOHNSTON: Effects Illustration and Design
The author of *The Star Wars Sketchbook* explains how he designed the numerous spacecraft required by STAR WARS and how the magnificent final battle sequence was storyboarded in detail;

GRANT MCCUNE: Chief Model Maker
The main man in Santa's Workshop at Industrial Light & Magic tells how they put together all those X-wings, Y-wings, T.I.E. fighters and numerous other ships and miniatures required in the special effects;

DAVE JONES: Model Builder
Details, details—here's the guy who had to put them on all those models—and he explains how detailing makes a miniature believable; read how the model shop got inspired by Ben Burtt's sound effects;

ADAM BECKETT: Animation and Rotoscope Design
The man who electrocuted R2D2 and blew-up Alderaan explains rotoscoping and how it's done; those lasers really didn't shoot y'know;

JON BERG, PHIL TIPPETT: Stop Motion Animation
The artists who brought you the chess game between Chewbacca and R2D2 reveal how it came about; they also exlain their work on the Cantina makeups;

JOE VISKOCIL: Miniature Explosions
The man who gave those battle sequences some oomph explains how to blow up a starship properly; read the story behind all those reject explosions pictured on "The Making of STAR WARS;"

CARRIE FISHER: Princess Leia Organa
Read Carrie's ideas for Princess Leia in the sequel; learn George Lucas' two basic directions;

DAVE PROWSE: Lord Darth Vader
Prowse has a different version as to why his voice wasn't used for Vader that differs substantially from the tale told by Lucas;

PETER MAYHEW: Chewbacca
Learn why Chewie is standing on that ledge in the garbage-masher sequence, and how it feels to be a Wookie;

KENNY BAKER: Artoo-Detoo
Everyone's favorite robot explains how the tin can worked; read how Kenny tried to infuse personality into a difficult role.

RALPH MCQUARRIE: Production Illustration
The artist responsible for *The Star Wars Portfolio* explains his early involvement on the project and how he devised the film's basic visual design with George Lucas;

SAM SHAW: Supervising Sound Editor
The man who put that fabulous stereo sound together—read how he did it; STAR WARS was perhaps the most complicated film in terms of sound and sound effects in history;

BEN BURTT: Special Dialogue and Sound Effects
Here is the voice of R2D2, and the father of STAR WARS amazing array of alien voices, languages and sounds; read how they did the voice of Chewbacca, Greedo, and others;

If you thought the issue of AMERICAN CINEMATOGRAPHER covering STAR WARS sold out fast, you ain't seen nothing yet!

Unfortunately, we don't have a Rick Sternbach cover. But we do have a mind-blowing, wrap-around full color depiction of a dogfight over the Death Star by our new cover artist Ira Gilford; it's smashing. And there are twenty-two other full color pages, including three of the Cantina makeups, one of Ralph McQuarrie's pre-production art featuring an early painting not included in Ballentine's portfolio, and numerous behind-the-scenes shots of STAR WARS' amazing special effects in production at Industrial Light and Magic!

And that's just half the issue! Read our exclusive interviews with director Steven Spielberg and special effects supervisor Douglas Trumbull on CLOSE ENCOUNTERS OF THE THIRD KIND, with new, unpublished full color photos of the film's dazzling special effects (not the same old ones published by Time and Newsweek, either!). Also, Amy Irving on her starring role in Brian De Palma's THE FURY, the director's followup to CARRIE, also in the realm of ESP and mental telepathy; director William Girdler on filming the horror best-seller THE MANITOU; David Allen on his model animation special effects for LASERBLAST and his forthcoming project, THE PRIMEVALS; and much, much more!

GRAHAM